

The Missouri School of Journalism,
University of Missouri-Columbia

Photo department organization,
its relationship to visual content
in newspapers

A master's professional project report.

Fall semester, 2001.

by David Vargas Chacón

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PHOTO DEPARTMENT ORGANIZATION, ITS RELATIONSHIP TO VISUAL CONTENT

A MASTER'S PROFESSIONAL PROJECT REPORT

PREFACE: PHOTOJOURNALISM AS AN EMPHASIS.

It was an easy choice I faced when I enrolled in the photojournalism emphasis at the Missouri School of Journalism. As a writer-turned-photographer from La Nación -Costa Rica's largest paper- I had no place to get the technical or professional knowledge I needed to work as a photojournalist for my paper. Documentary photography tradition in Costa Rica is in its early stages and I could only learn so much from my coworkers and experience alone. Following the editor-in-chief's advice and recommendation, I went ahead and applied for this master's program. I was accepted.

As part of the application process for the master's program, I wrote an essay in which I mentioned that, with this degree, I hoped to learn how to develop a visual vocabulary that allowed me to tell stories with pictures; I wanted to be able to create images with the same skill and ease that a novelist or a poet uses words to create sentences. In brief, I wanted to become a better documentary photographer.

I also wrote about my interest in returning to Costa Rica and becoming a university instructor. I wrote about my intentions of teaching journalism students back in my country about news photography; teach to those who want to become photojournalists and those who want to become writers alike. I believe that photojournalism instruction should not be limited only to those interested in pursuing a career in news photography. Every aspiring journalist should learn about the elements of great news images.

In that same essay, I wrote about hoping to gain the knowledge and work with other journalists at La Nación in improving our visual reporting resources.

During the two year program I learned a new concept that, until then, was foreign to

me: visual journalism. This idea suggests that combining art and journalism intelligently can produce a better way to deliver news to our audience. Photography, illustration, graphic design all comes together in hopes of making news more appealing to readers.

Before enrolling in the graduate program I strongly believed that original, creative photography had little or no place in newspapers. In my experience, word and visual journalists constantly clash, each side arguing that some do not respect the value of other's work. Visual journalists would usually be the ones losing those battles.

Reasons behind these antagonistic relationships lie perhaps in lack of understanding between visual and non-visual journalists' role in the newsroom. The classes that I took as part of the master's program helped me understand why these arguments happen. Literature suggests that antagonistic relationships of this sort are a byproduct of old-fashioned newsroom management strategies, where journalists work not as teams but as line assemblymen producing pieces of a bigger puzzle. Journalists that do not work together usually produce below-average stories with human resource being wasted as a side effect.

My master's professional project explores the work routines of a contemporary news organization's photography department. One that promotes visual journalism as a way to attract readers with compelling content. Working for and doing a case study on the Hartford Courant has helped me discover a few general guidelines that successful, visually-oriented newspapers follow to create and maintain a newsroom culture that supports this philosophy.

I hope to use the knowledge -both from the professional project experience and the two-year master's program- back at La Nación to help our paper become better at visual reporting and photo usage. I plan to adapt the general newsroom management guidelines from newspapers like the Courant to our specific needs at La Nación. Ours is a newspaper that is committed to always improving its reporting and overall quality. I hope to contribute with that commitment when I share what I've learned and work with our photo staff to modernize our department.

I believe that strong visuals in our paper can attract new readers that otherwise would never be compelled to pick up a copy of La Nación. I believe that our staff has very talented

photographers, but we have yet to take advantage of this great human resource. I believe that I can help visual and non-visual journalists at La Nación by teaching them the value of teamwork for producing integrated news packages.

INTRODUCTION

It is no secret for the newspaper industry that there is a steady decrease in readership and subscriptions over the last few years. Now more than ever, editors in competition with newspaper managers are trying to come up with new ways to attract readers and advertisers. For both newspaper managers and editors it has become clear now more than ever that delivering a good product, a product that is valuable to the reader will increase readership and advertising sales.

In the editorial side of the newspaper business, good content is a result of teamwork. "The days of the lone journalist are a thing of the past," as author Daryl Moren refers to the changing organizational reforms in contemporary newspaper management. Since the early 1980s, newspaper editors have experimented using a team approach to tackle with the task of gathering and publishing the news.

Studies done in newspaper organization in the 1970's have found that the way newsroom is organized directly affects the outcome of the editorial product. Researchers like Herbert Gans, Gary Tuchman, Mark Fishman and Edward J. Epstein have all explored this topic and found that organizational routines largely determine the content of the news product and therefore the way the world is made known through the news.

Now more than ever, newspaper editors are relying more on good photography, attractive and explanatory info graphics and appealing newspaper design to attract reader's attention in an increasingly saturated information arena. Newspapers have to compete with more visual mediums like television and multimedia forms such as the World Wide Web for the audience attention. It is no surprise that the newspaper is slowly turning into a visual medium in itself.

Newspapers in the United States have relied on visual journalism as an attempt to attract more readers with thoughtful designs, appealing photography and content-rich info graphics.

INTRODUCTION

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It is no secret for the newspaper industry that there is a steady decrease in readership and subscription base in the last few years. Now more than ever, editors in conjunction with newspaper managers are trying to come up with new ways to attract readers and advertisers. For both newspaper managers and editors it has become clear now more than ever that delivering a good product, a product that is valuable to the reader will increase readership and advertising sales.

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The story is different for newspapers in Central America. News organizations in this region are stuck in the newspaper past, still practicing the traditional vertical newsroom

management style, which has been demonstrated to be an obstacle for producing news packages that best serve the reader.

I've been working for Diario La Nación, Costa Rica's largest daily, for the past five years as a reporter, web producer and photojournalist. In 1999, this newspaper gave me a scholarship to pursue a graduate degree in photojournalism in the United States. After completing this program, I will return to Costa Rica and continue to work for La Nación.

La Nación currently is organized in a vertical fashion, where decisions fall from the top newsroom management positions to department heads. Each department then produces individual pieces of a puzzle that are put together late at night by designers and the city editors. This traditional style is a barrier to successful communication with the reader. A newspaper editorial product done in this fashion fails to take advantage of the synergy of reporters, editors, photographers, artists and designers. The traditional newsroom organization fails in the end to convert data to understanding for the reader. (Moen, 2000)

The research component of my master's project will attempt to study how a particular set of routines in the photo department directly affects the quality of visuals in a newspaper. A case study on a newspaper known for their excellent use of photography will be used to explain this fact through the examination of their work methods, their routines to produce news, and their organizational structure. The case study will help understand how the photo department organizes internally to handle daily photo assignments, and at the same time produce more in-depth photo projects to be published on a regular basis. The study will examine all work relations established by the photo department with editorial and design departments when there are photo-driven projects in the making.

With this project I hope to gain insights in how I, as a future staff photographer for La Nación, can help to improve our overall photo use in our paper.

The results of this research component, in conjunction with my professional project will give me a solid understanding of the contemporary approach to team news making and visual journalism. The experience gained can be used to aid in the process of modernization of La Nación's news production schemes on visuals. This project will also help our

newspaper's photo department to contribute with better visual reporting.

In the literature review for my research component, I've learned that journalists and news organizations use routines to tackle the unpredictable task of gathering news. And since routines can affect both the way news is produced and presented, I consider important to study how a paper known for its quality in visuals works to report, create and present news stories to its readers, as an model for other newspapers to follow.

This master's professional project report was written following the premise that newsroom routines at specific papers can be studied to later be adapted and applied to other news operations that wish to improve in areas where other papers excel .

At the Missouri School of Journalism's photojournalism sequence, students are taught about the value of storytelling images for newspapers and documentaries. The sequence of studies requires students to apply this knowledge at the Columbia Missourian, as they try to work, or learn with other students at the newspaper in a real-time scenario.

This was my first experience working for an American newspaper. It was a far different feeling than it was working for La Nación in Costa Rica, the paper I've worked since 1991 first as a writer and later as a photographer. At the Missourian there is an atmosphere that is receptive for experimentation, for calculated risk and for innovation. The Missourian also advocates different values to the visual elements of print journalism. Pictures, info graphics and newspaper design are all considered content just as text in a story is seen as content. During internships at two American newspapers, the First Journal in Vero Beach, Fla. and The Hartford Courant in Hartford, CT, confirmed to me that this fact happens more often than not in American newspapers.

Visuals at La Nación were seen until very recently more as accessory elements of newspaper design rather than providers of content. Pictures were arbitrarily selected, placed and cropped by copy editors or designers with no supervision from the photo department. But these days, La Nación has seen the need for change. A slow but steady drop in readership in the last few years has made editors at the paper seek out ways to attract new readers. What was once a gray and dull-looking paper, is now trying to be more visual. Info graphics have had more play the in the last two years. A redesign was recently introduced in August of 2001. Top editors have seen the need to train the newsroom staff in visual journalism.

My graduate studies at the Missouri School of Journalism are a direct result of this change. I see my responsibility as a staff member of this newspaper to learn as much as I can about visual journalism so I can take back this knowledge and share it with fellow reporters and photographers at La Nación.

PROFESSIONAL COMPONENT

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At the Missouri School of Journalism's photojournalism sequence, students are taught about the value of storytelling images for newspapers and documentaries. The program of studies requires students to apply this knowledge at the Columbia Missourian, as they try to work in teams with other students at the newsroom in a real-case scenario.

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Being here at the School of Journalism has taught me how to improve my visual vocabulary. I've learned how to effectively tell stories with pictures. I've learned the

importance of teamwork between departments in the newsroom. I've seen how valuable it is for designers to appreciate photography and text, for photographers to respect text and design, and for writers to see the value in photos and layout.

The professional component of my final project has allowed me to observe firsthand how other American newspapers work to produce visually-driven content. While working on the professional component at The Hartford Courant for 13 weeks, I observed how The Courant sees their operation in terms of news gathering and news presentation, meaning that they consider presentation as important as content.

Being a part of The Courant photo staff gave me a practical, working knowledge of what routines contribute in improving visual coverage and picture usage in newspaper layout for a large American daily. As an intern, I worked shooting daily assignments and did enterprise photography for the news, sports and feature sections. I researched and photographed two self-generated picture stories that ran in the Sunday Life section and the Courant's Sunday magazine, Northeast. I was also assigned to shoot two small photo-driven projects for Features and Northeast, as well as studio work for a photo illustration for a story on winter clothing that ran in Features. In brief, I experienced what it was like to be a staff photographer at the Courant for these 13 weeks.

All the interaction with the picture editors, section editors and reporters as I shot and edited my work has helped me understand why specific routines practiced at this paper directly influence how news stories are presented. Reporters consult picture editors on the best times to schedule photo requests. Picture editors work with writers to coordinate the visual coverage of a story, and with designers to display photos for maximum impact. In brief, visual and non visual journalists work together to research, report and present news stories in the best way possible. But also, picture editors are constantly overseeing the generation, take and use of pictures for a news story.

This same interaction with picture editors also helped with my shooting and editing skills. Each with their individual style, picture editors would gladly critique my work and make suggestion on how to improve a particular shoot. In general, the photo staff was very

willing to help me achieve my master's project goals.

With my stint at The Courant, I observed how teamwork helps produce better content for a newspaper. The Courant's commitment to teamwork is evident in the constant communication between all departments that come together to work on a specific project. But as a visually oriented newspaper, communication is closer between the photo, graphics and design departments than with any other department.

Overall, my internship at The Hartford Courant was a positive experience. If I were to mention any shortcomings, these would be minimal. For one thing, the September 11 attacks changed the news panorama in Connecticut and made international news the prime focus of attention, leaving local news secondary. It then made it difficult to work on in-depth local stories that eventually could be published as a front-page center piece, because of the needed coverage of the aftermath in New York City and the military response in Afghanistan.

The September 11 attacks rendered the opportunity to study a news organization working full-steam to deliver meaningful news under extreme pressure. But it also created chaos in the newsroom, which made it hard for me to fit in and be efficient in a news operation where just a couple of days ago I started working for.

September 11 afternoon. It was just my fifth day at work for The Courant, and I was faced in real time with what could be the biggest news story of our generation. There was no time for a slow start, I had to make myself useful on that same day. My first opportunity to work for The Courant came a couple of days after the attacks, as the paper focused first on the aftermath in New York City and the local reaction in Connecticut.

It was impressive to sit in during the budget meetings, where editors made efforts to support our special coverage and dig deep for alternatives and ideas. They constantly asked themselves how to be different, how to better serve the local readers, how to offer the reading something more than they did not already see on television or hear on the radio. Extraordinary sessions were now held everyday for the upcoming days' papers.

Meanwhile, the photo department coordinated this coverage with their four photographers on the scene, while they planned to send some staffers down to New York City. But they never forgot about the local stories. There was a mayoral election to be held on September 11; there were other news stories that had to go in the paper.

My first two assignments were about the community's response to the attacks. This was my first contact with the routines of the Courant. I noticed that the photo department was very efficient in choosing assignments with visual potential. Organization editor Paul Kelley and David Greer screened and chose photo requests while there was a chance to make pictures, documentary-style photos. The request forms were very complete and had all the details that a staffer needed to properly do the job: a summary of the story, contact information, names and addresses.

The first editing sessions were very instructional, as picture editor David Greer critiqued my take thoroughly and gave suggestions on how to improve my shooting. Editors constantly ask questions about the shoot to get a better sense of why the pictures look the way they do, so to choose the most suitable picture of the take. This was a major departure from editing sessions at Le Nation.

A BODY OF WORK

September 11 aftermath: It was just my fifth day at work for The Courant, and the paper had to deal with what could be the biggest news story of our generation. There was no time for a slow start, I had to make myself useful on that same day. My first opportunity to shoot for The Courant came a couple of days after the attacks, as the paper focused both on the aftermath in New York City and the local reaction in Connecticut.

It was impressive to sit in during the budget meetings, where editors made efforts to go past the superficial coverage and dig deep for alternatives and ideas. They constantly asked themselves how to be different, how to better serve the local readers, how to offer the readers something more that they did not already see on television or hear on the radio. Brainstorming sessions were now held everyday for the upcoming days' papers.

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TERROR IN AMERICA • FUNDING THE EFFORT



CUSTOMERS stand outside Friday, waiting to pay for merchandise at the Flagman of America store in Avon. Just before 10:00 a.m., customers were waiting for nearly an hour to get to the register.

Congress Offers Strong Support

By DAVID LIGHTMAN
Washington Staff Writer

WASHINGTON — President Bush received broad, but not unanimous, support Friday in an attempt to pass legislation to help victims of Tuesday's terrorist attack.

The House voted 420-0 and the Senate voted 98-0 to spend \$4 billion to help clean up New York, Pennsylvania and Virginia, sites of the plane crashes, and to begin preparations for military response.

Lawmakers also were expected to give the president their consent to use force against those responsible. The Senate voted 98-0 Friday to endorse military action; the House followed suit on a 420-0 vote late Friday.

But although members pledged unity, they also made it clear that they were not setting any precedents for future presidents, nor were they giving Bush a blank check.

In fact, votes were delayed for hours while lawmakers and the White House battled over language. Bush would want freedom to spend money and deploy forces; Congress insisted that it be controlled and, in some cases, required that it give consent.

Still, the votes were a strong signal that Washington is speaking as one in striving to repair the damage and to retaliate. Political differences were pushed behind closed doors; the usual personal animosities were subdued for the larger cause.

Some Northern lawmakers, for instance, had met with House leaders

late Thursday to discuss the spending bill. Reps. Christopher Wray, R-Idaho; Robert J. D'Amato, D-New York; and Marge Roukema, R-N.J., urged others to remember the victims, many of whom lived in their districts.

House Appropriations Committee Chairman C.W. Bill Young, R-Fla., said he wanted the bill to apply only to the three states "where the damage was done," but he agreed that the others that they would be "taken care of."

Young said he recognized that "many of the victims came from Congress," and money to help them would be available if needed.

Delegation leaders were satisfied. "There will be resources available," said Rep. John B. Larson, D-Ill. District 11.

"The final spending bill is a combination of some very broad language and some very specific requirements. Unlike most money legislation, it avoids spending out precisely how funds should be spent. Instead, it breaks the money into three general categories."

One, involving \$1.5 billion, will go to an emergency response fund, administered by the White House, for five purposes: responding to the attack; support to counter, investigate and prosecute domestic and international terrorism; improving transportation security; repairing facilities damaged Tuesday; and "supporting national security."

Such could spend this money without any further congressional authorization.

If he wants to tap another \$2.5 billion, he would have to notify Congress 15 days in advance.

He would still have broad discretion as to how to spend the money.

The other \$2.5 billion would be available only after the usual congressional process, which involves hearings, committee votes and floor votes.

In the year after Pearl Harbor was attacked in December 1941, Congress passed 11 emergency spending bills.

No one Friday doubted that there would be emergency legislation. "This bill will help in some respects, but there's a lot more that has to be done," said Rep. Norman Dicks, D-Wash.

The same kind of debate marked resolution of the military resolution.

"Our country's message was stark and unequivocal," said Rep. Henry J. Hyde, R-Ill., chairman of the House International Relations Committee.

The often in the past, the U.S. desire for justice might have given terrorists the idea that there would be no strong response, members of Congress said.

Not this time, though. The resolution was precisely crafted to say that Bush could act against the present danger. "The reference is to Sept. 11, not to some self-defined enemy you don't want to see around anymore," said Sen. John F. Kerry, D-Mass.

A few lawmakers urged Bush to use restraint. Rep. Barbara Lee, D-Calif., opposed the Senate resolution, asking her colleagues to "think through the implications of our action today as it does not spiral out of control."

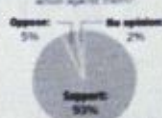
A United Front

While taken in the wake of the terrorist suicide bombing Tuesday, Americans overwhelmingly favor a strong response.

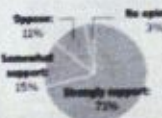
ABC News/Washington Post

Conducted Sept. 10, surveyed 500 adults; margin of error +/- 4%

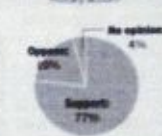
If the United States can identify the groups or nations responsible for Tuesday's attacks, would you support or oppose taking military action against them?



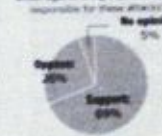
What if that meant getting into a war — in that case would you support or oppose taking military action?



What if it meant innocent civilians in other countries might be hurt or killed — in that case would you support or oppose taking military action?



What if it meant getting into a long war with large numbers of U.S. troops killed or injured — in that case would you support or oppose taking military action against the groups or nations responsible for these attacks?



No Word Yet On Status Of State Military Reserves

THE HARTFORD COURANT

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WEDNESDAY, SEPTEMBER 16, 2003

SECTION 6

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Pakistan
A Key Piece
Of Puzzle

STAN SIMPSON

P resident Bush seems hellbent on using America's military might to light up a country slightly smaller than his home state of Texas.

It's not commander in chief who is hellbent on using America's military might to light up a country slightly smaller than his home state of Texas.

The unstable, predominantly Muslim Third World country has nuclear capabilities and a decade-long feud with nearby India, and is located in one of the most dangerous regions in the world.

Pakistan finds itself now in a most precarious situation—one that could define the future of the world. Afghanistan has vowed to throw Pakistan a beating if it jumps in bed with the United States and becomes a launching pad for an attack against its Islamic neighbor. If the Pakistanis provide the warm support to America, we may consider them an enemy.

If Pakistan becomes vulnerable to a coup, then the same sort of demise that may have emboldened the suicide bombers last week could end up controlling a country with a nuclear arsenal. Nearby China, India and Russia also can go nuclear.

Bush says he wants bin Laden, the so-called Saudi millionaire considered the prime suspect in the terrorist attacks, "dead or alive." It's not going to be that simple.

"Pakistan is in a bind, and it's a low-level situation either way," says Shakerhan "Sham" Malik, 36, a native of Pakistan, who is a junior at Trinity College in Hartford, majoring in international studies.

Sitting in an outdoor campus cafe Tuesday, Malik—an American citizen who has lived in the United States since the age of 11—said, "Invading Afghanistan would be symbolic, but not productive."

"I don't know if the Bush administration realizes that it's not just one bin Laden out there," Malik said. "He has his followers, and it's literally a movement of people. And this movement originates in countries around the globe. And some of those countries are within our own country. So, if we say there is a solution of terrorism in Tennessee, are we going to bomb the state of Tennessee as well, just to get rid of them?"

The Alghas are a militant and revolutionary branch. They chased out the former Soviet Union, then a superpower, in 1989 after a 10-year battle.

We're not even sure if bin Laden is actually still in Afghanistan. The potential to further alienate Muslims who follow terrorism, but despite killing bin Laden as a response, is great.

"The American people may need for us to strike out at the moment, and the American people, understandably, are waiting there will be some reaction and reflection for the wronged things that happened," said Heather Shakerhan, an assistant professor of history at Trinity College.

But the actual organizational basis for the terrible, terrible things that happened this past week are not in Afghanistan. They were in the United States and Germany, places

'Let's not do to the Afghans what we did to the Japanese.'
COUNTERACTING HARASSMENTBy DEBORAH HORNBLUM
COURANT STAFF WRITER

Sometimes it takes something truly horrible to bring out what is best in us.

Since the news that the Asari family, owners of Shish Kabab House in Hartford, was harassed by a caller shouting, "Get out of America," local customers and friends have been circling the wagons.

Over the weekend and into this week, the restaurant was packed.

"They are calling, they are making sure we are doing fine," says Mousa Asari, who with family members has owned and operated the critically acclaimed restaurant for 12 years.

A customer brought us flowers. Customers said, "I don't know if it doesn't make sense to harass anyone, except there are some crazy people out there. They see the news, they get upset, they want to react, to retaliate," Asari says. "So far, nothing has happened, thank God. People are supporting us."

Vera Grant, assistant professor of German Studies at Wesleyan University in Middletown, was among the patrons at the restaurant Saturday night. "We were

meeting with some friends and one of them mentioned that the Asaris had been harassed, which is the spirit of the movement, we decided to go with our families."

Grant, who says at the restaurant several times a year and favors it for special occasions, says her reason for going was simple. "It was just the obvious thing to do, to support them. They had been in some ways friends and in part of our lives. I personally am from another country; my husband is African American, my mother is half-Jewish, and we can go on and on."

PLEASE SEE ASARI, PAGE 12

Hoping
For A
Way To
HealForum Explores
Reaction To AttacksBy DOWNTOWN
COURANT STAFF WRITER

KNOWLEDGE — America's campaign against terrorism won't be like any war that the country has known before, U.S. Rep. Nancy Johnson predicted Tuesday afternoon.

"The challenge before us is as great as World War I or World War II, and it's extremely difficult," Johnson, 44, said. "It's a small war, but it's a small war."

"This will be the first time in history that a nation-state has gone to war against a non-nation-state. There is no treaty, there is no diplomatic support, no U.N. resolution that touches this international terrorist organization. This is outside all of these structures."

An informal discussion of last week's terror attacks and America's potential responses, most of the dozen who spoke aimed to support the Bush administration and any military action it undertakes. Many were red, white and blue in or worn.

Resident Mary Ann Turner cautioned that Americans must maintain long-term commitment, especially if it is to become successful.

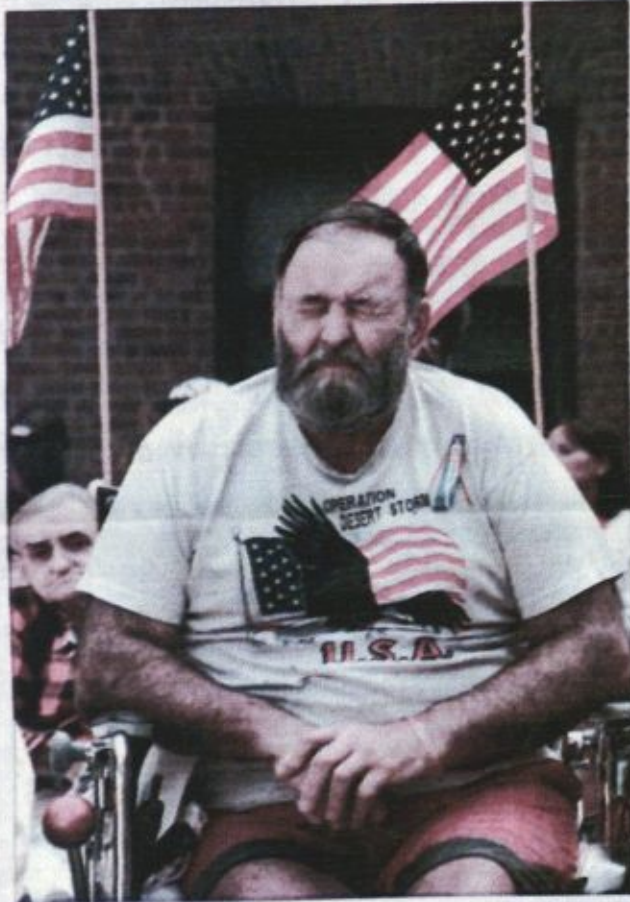
"We saw our stomachs as things go, but if we have children or even if we are pregnant, we'll want to stop back and stop," Turner said. "But we need to do what we need to do."

Pat Driscoll, an off-duty police sergeant, said he'd probably have the stomach for war. "But I don't have the stomach for 3,000 innocent civilians getting killed, just being at work, or 300 of my fellow firefighters and policemen getting killed," he said, referring to the Sept. 11 attacks on the World Trade Center and the Pentagon.

At least one speaker had reservations. Tim Moore of Enfield criticized the government's use of the word "war," saying "it sounds like aggression and revenge to me."

The people of Afghanistan have also suffered at the rolling Taliban's hands, Moore said. When several people in the crowd muttered disagreement, Moore told Johnson, "You've just heard the reaction I'm afraid of — they all don't war."

Sen. Cantor, a member of the local Republican American Veterans post, said America must carefully target the guilty.



DAVID HARRIS / THE HARTFORD COURANT

SHOWING
THE FLAGS

VIETNAM WAR VETERAN

Stephen Burr, 64, next to the Vietnam War Veterans Memorial in Hartford during an interfaith service Tuesday morning at the Veterans Home and Hospital in Rocky Hill. In photo at left, Linda Parker, 8, center, and her classmates in Wendy Pappert's third-grade class at Bolton Center School construct a flag of 1,000 traced hands from students and staff.



SCHEDULED ASSIGNMENTS

Routine sinks in. There is more in news than just the terrorist attacks. The paper goes back to local coverage while keeping an eye on NYC and the military response. At this point, I am comfortable with the routines at the photo department. These are samples of scheduled assignments that I shot for the local pages.

Photographers at The Courant shoot no more than two assignments per day. That allows them to spend enough time working on any assignment and considers travel time around the state. For every assignment that I shot, I could estimate that I spent anywhere from one to two and a half hours working each situation. During this time, I looked for what we call "moments", or genuine subject interaction or emotions.

I could dedicate as much time as I needed to capture those moments, to wait for the right light or to hope for all the elements that make a photograph fall into place. This helped me come with solutions to what seemed to be dull situations (see examples on pp 17,20,21,23,25). In all these assignments, I had to wait for situations to develop so I make more compelling images. Having enough time to shoot assignments meant that I could explore other possibilities that could give good images to a story. I could follow subjects around while they engaged in their daily routine. I could talk to them to make them feel at ease. I could experiment with camera and lenses for a different visual effect.

Editing for daily assignments was usually done in the afternoon by the A1 or the Zones picture editors. It was a straightforward procedure, where editors look at film and inquire about the assignment shoot. I never encountered a situation where an editor pushed for a particular frame that I didn't think it was good enough. Usually, the editor chose one frame from my pre-edit selects.

I noticed that Courant editors and photographers talk more about the particular edit than at La Nación. At the Costa Rican paper, the process is less involved, where editing is more a procedure than a brainstorming session to come up with the best option for a story.

THE HARTFORD COURANT

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THURSDAY, SEPTEMBER 27, 2001

SECTION 5

GUBERNATORIAL RACE ON HOLD

By LISA CHESNARE
COURANT STAFF WRITER

Candidates Tone Down Rhetoric, Suspend Fund-Raising

Just three weeks ago, the first leg of the 2002 gubernatorial race was well under way, with the two top Democratic contenders heating out of the gate with fiery words for the Republican governor and one another.

But the Sept. 11 terrorist attacks have put a chill on the strong rhetoric and stalled even the most basic campaign machinery — fund-raising and political strategizing. Like candidates elsewhere, Incumbent Governor George J. Jepsen of Stamford and former state Comptroller William B. Curry Jr. of Farmington have found themselves in a state of suspended animation, trying to keep momentum while keeping the campaign on

hold.

For how long, no one is sure.

"To be in any way self-promoting in the midst of this would be seen as disrespectful and inappropriate," said Curry, who has received four fund-raisers and doesn't expect to reschedule them before November.

"In terms of calling people and actively soliciting support, I'm not way back," said Jepsen. "A lot of [political] events were canceled. Even when it comes to having contact with party leaders, at least for that first week, you just don't feel like picking up the phone and talking about something that suddenly seems trivial by comparison."

Although the two men have continued to quietly lobby support from party leaders, they say many of those conversations have centered on the tragedy and its effect on the state. Both hope to gradually shift the focus back to the campaign themes of a few weeks ago — property tax reform, better schools and health care and more attention to the environment. Curry also has called for a renewed emphasis on ethics in government.

Although the party's fundraising convention is now months away, each candidate is trying to secure enough support to claim front-runner status by early next year. Both expect to see back into the campaign machine in the weeks

ahead.

"My sense is that things are never going to be back to normal. All the choices people apply to Sept. 11 — the nation's loss of innocence — have truth," Jepsen said. "But I do think we'll get back on track. The new issues in Connecticut — do we need tax reform, how much should we spend on education — they're not going to change."

Curry, who lost the 1994 gubernatorial race to Republican Gov. John G. Rowland, said he believes one side effect of the tragedy will be a kind of "civic renewal" that has citizens becoming more interested in government and community.

"There is no human experience that binds us together like grief," he said. "Everyone, in his or her own way, is trying to measure life, with a sense of reflection. . . . A week after the stock market reopened, people are ready to accept the democracy."

Although neither candidate is sure how the tragedy might affect the tone of the campaign, there are signs that the rhetoric is softening. Curry, who had up to now been criticized for what he considered ethical lapses and missed opportunities, commended the governor last week for his remarks at a prayer service for victims of the terrorist attacks. Jepsen, who had rapped Curry as a detached "puffy," now says his rival

PLANS SET ON HOLD, PAGE 10

UConn's Austin Praised, Rewarded

By RACHEL GOTTLEBER
COURANT STAFF WRITER

University of Connecticut trustees on Wednesday increased President Philip B. Austin's annual salary to \$112,500.

The raise, totaling \$10,000, represents a 9 percent retrospective increase for each of the last two years. At his request, Austin had not received a salary increase since October 1999.

Trustee Claire R. Lennhardt said Austin's record of "outstanding" represents his performance in several key areas: government relations, raising public and private funding, enhancing the university's image, university management and planning and overseeing a "top flight" management team.

"He's been an excellent leader," said Lennhardt, vice chairwoman of the board of trustees and head of the executive compensation committee. "He has excellent relations with key legislators," she said, and the university under Austin's leadership is enjoying strong relations with state and attracting great faculty and students.

Lennhardt praised the university's implementation of UConn 2000 — a multimillion-dollar plan that has virtually remade the Storrs campus, including the construction of new buildings and the upgrading of existing ones, and involved in improvements at branch campuses.

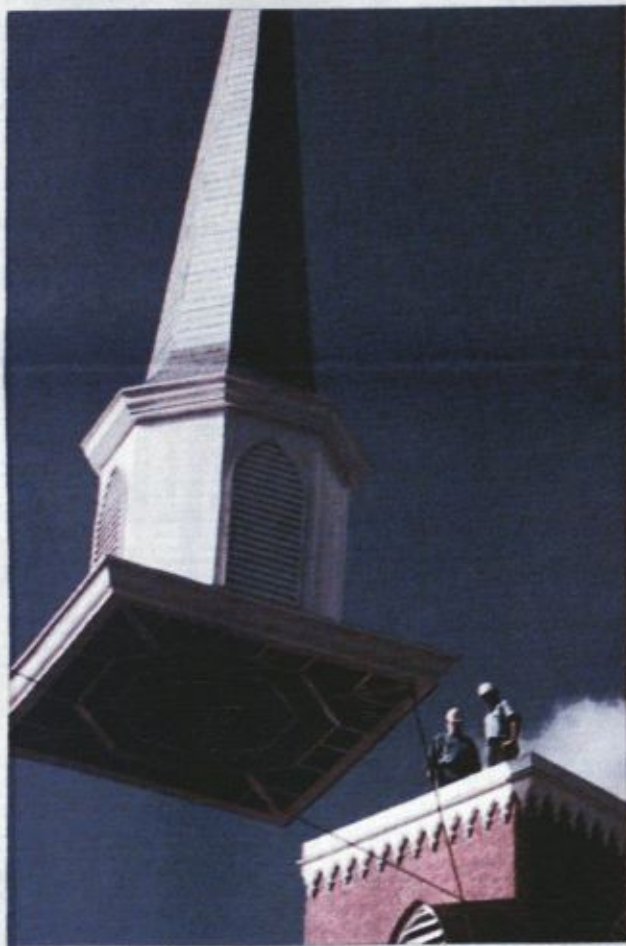
In addition to his raise, Austin receives the following from the University of Connecticut Foundation, which draws on private fundraising: \$60,000 per year in deferred compensation to be paid when he leaves the school, a \$40,000 per year annuity to be paid when he retires or turns 65 — whenever comes later — and leases for two automobiles (a Buick and a Toyota van).

Trustees also approved the creation of two new degree programs: a master of arts in survey research and a bachelor of science in survey research.

The survey research degree is designed to rival programs at the University of Michigan, the University of Maryland and the University of Nebraska in Lincoln. The course of study currently exists within the political science program. Students pursuing this degree work in the university's Center for Survey Research and Analysis to study public opinion and survey research methodology.

The degree in cognitive science puts an emphasis on philosophy, psychology, linguistics, logic, anthropology

A CHURCH IS WHOLE AGAIN



A NEW STEEPLE swings toward the roof of St. Mary's Church in Windsor Locks Wednesday as Barry Antle and Doug Smith, from Kentucky steeple manufacturer Campbellville Industries, wait. Parishioners raised more than \$250,000 for renovations to the red-brick church, including the restoration of the steeple that was removed in the 1930s after a lightning strike made it unstable. The Roman Catholic parish plans to celebrate its 150th anniversary next year.

Slaying Suspect Charged

Victim Had Sent Son To Hospital

By GUYBERT CAMPBELL
COURANT STAFF WRITER

NEW BRITAIN — The manly 31-year-old charged Wednesday with slaying his mother-in-law last week did so only hours after working out of Hartford Hospital's emergency room, where his mother had sent him for a psychiatric evaluation, police said.

Aaron Arendt, 36, who was arraigned on murder charges in New Britain Superior Court shortly after his arrest, was taken to the hospital the night of Sept. 26 but checked himself out before doctors could evaluate him.

Authorities said Arendt returned from the hospital in the back of his mother, Debbie Hall, around 1 a.m. on Sept. 27 and killed her. He told police the next day that he feared she would "come at me when I'm asleep" and that "Freddie Krueger chased me."

Lee Moore, a spokesman for Hartford Hospital, said that psychiatric patients, like other patients, go through a basic evaluation to determine if they need immediate attention.

"Patients who raise issues of risk to themselves or to the community would be held in the emergency department" and not allowed to leave, he said. "Anyone else is certainly free to go at their discretion."

Arendt, who relatives say suffers from extreme paranoia and schizophrenia, was ordered held Wednesday on \$1.3 million bail and remanded to the Wallingford Prison, Britain, a high security psychiatric hospital in Middletown. Judge Howard T. O'Hara Jr. also ordered that Arendt undergo a psychiatric evaluation within the next two months to determine if he is competent to stand trial. Arendt has a history of mental illness, family members say, and in the days before his mother's death, she tried to get him into a state hospital or outpatient mental health center.

Police found Debbie Hall's body by the rear steps to her Rocky Hill home Friday afternoon. Her body was in the bushes and partially covered by a blanket.

Police said Hall's body showed signs of head and chest injuries and

PLANS SET ON SLAYING, PAGE 10

CLIMBING TOWARD A CURE FOR LEUKEMIA

TOWN NEWS

Crowded Kindergartens A Concern

By JIM FARRILL
COURANT STAFF WRITER

EAST HARTFORD — Anxiety, frustration and division are commonplace feelings not usually associated with kindergartners.

But at tonight's board of education meeting, those basic emotional problems likely will be cited as precisely as officials sort out a sticky problem in making class size for some of the town's youngest

EAST HARTFORD

students.

The meeting is scheduled for 7:00 p.m. at town hall.

Enrollment in the two kindergarten classes at Hooksett School — 27 students in the morning session, 36 in the afternoon — exceeds the limit of 25 allowed in the teachers' union contract.

The solution proposed by Superintendent James F. Fallon — hiring a Mr. Franklin H. Mayberry School teacher special day at Hooksett — is being met with resistance from Mayberry parents. Mayberry's four half-day kindergarten classes would be consolidated into three, with class size

rising from about 22 to 25 students.

In addition, some students at each school would have to switch from morning to afternoon sessions, or vice versa.

Laurie Koenig, treasurer of the Mayberry PTA, said parents at her school are requesting instead that another teacher be hired to teach at Hooksett.

"Why do we problems to create another one?" said Koenig, who fears Mayberry students would suffer from the larger class size — which she was new could swell even further later in the year.

"Our concern is for the children," she said.

Koenig said a new teacher could split time between Hooksett and Silver Lake School, which also has kindergarten classes that exceed the limit. A consolidation of two small classes at Joseph G. Goodwin School is planned to address the Silver Lake situation.

Fallon said he has, at the board's request, prepared alternatives that he will present at tonight's meeting.

The option of hiring an additional teacher "would not be my recommendation," Fallon said.

Another option would be to hire a long-term substitute. "That makes me, in mid-December, to take a long, hard look at our budget," Fallon said.

There is also the possibility of consolidating

classes at other grade levels within particular elementary schools to free up staff for the overcrowded kindergarten classes.

"I think the board is going to have a very difficult decision," Chairman Kathleen Randall said. "We have to do something that is logical and that fits within our budget."

At last week's town council meeting, Mayberry parents asked the town council for "emergency funding" so the extra teacher could be hired. The council directed the group, which had a petition signed by 401 people, to the school board, which oversees a \$64 million budget.

There is a precedent for making additional hires.

In 1987, for example, then-Superintendent George Drutson spent \$140,000 to hire four teachers in mid-September to address overcrowded classes at four elementary schools. The school system finished over budget that year.

Fallon said his initial plan was driven by 5 critical considerations.

Whatever the solution, he said, the price tag at Hooksett, is looking forward to smaller classes at Hooksett.

"My parents are being very patient," he said. "I would not say it's been frustrating, but it's very necessary for kids to have more attention. If we can provide more individual attention to the kids, they will have a better chance to succeed."

Town said he did not want to comment on Mayberry parents' efforts.

"I understand everybody's point of view," he said. "We're just trying to get a solution away."

Fallon agreed, although he said if the board makes a decision tonight, he probably would take a few days to settle things. He expects the changes — whatever they are — to be in place at the beginning of next week.

In addition to objecting to larger class sizes, some parents at the town council meeting last week also were upset that they were not given ample notice about the changes.

Fallon said his office, which continuously tracks class sizes, is required by contract to make staffing decisions based on enrollment data taken on the 10th day of school — which was Sept. 13.

"We have always done it this way," he said of the two-day turnaround that had been planned to implement the Mayberry teacher reassignment, but was delayed in response to the parents' reaction. "It's never been an issue in the past. But in the future, we're basically going to say that instead of two days, we'll do it in five days."

Local Agency Facing Fines

By LEE PORTER
COURANT STAFF WRITER

VERNON — The town takes its anti-night ordinance very seriously, even issuing its own agencies citations when town-owned properties are deemed a nuisance.

The town Housing Authority has

VERNON

been cited for violating the ordinance at two properties on Village Street.

"Everybody is subject to the night ordinance, including the town," Town Administrator Lawrence Staffer said this week.

The cited properties, at 36 and 76 Village St., are owned by the Vernon Housing Development Corp., an agency set up by the Housing Authority in 1986 to build and to demolish properties, renovate and sell them. The town's aim was to fix up run-down buildings as part of a revitalization effort for the downtown section.

The president of the group said the citations by building official Gene Bolten were "something of a punishment."

"We have had a wonderful cooperative relationship with the town," Staffer said.

The company has renovated two properties, a Ward Street building where the police station is located, and another house on Village Street that is now privately owned.

"The goal is to eliminate blight," Bolten said.

But the process has been slow while the agency waits for funding.

The agency applied for \$750,000 in state money to renovate nine properties it owns, but only recently became eligible for the grant when it accumulated the minimum number of housing units to qualify. The grant is in the final stages of approval and the money may be available in early 1993, Bolten said.

"With the grant we can do them all at once," she said.

The Housing Authority has asked for a hearing before the town council. The citations carry a \$50 fine for each violation. Bolten has also notified the



DAN URDINGER sorts boxes of incoming merchandise in a storage facility in the back of Ann & Hope Co., a trio of outlet stores at the Knott Plaza in Vernon. Open since Aug. 8, the stores are in what used to be the Top & Shop supermarket. "We took the time to renovate the building and we had a great August," store manager Cheryl Barrett said.

R.I. RETAILER FINDS A NEW OUTLET

Ann & Hope Co., the pioneering discount retailer of Rhode Island, is setting up a new store in Vernon, N.H., with its renowned brand of discount shopping.

And if all goes well, the company hopes to open two other groups of outlets in the Hartford area in the next year.

The Vernon store is the company's second, opening into Connecticut, the first was in Orange.

Ann & Hope, based in Cumberland, R.I., has been trying to renovate itself after closing several stores earlier this year in Massachusetts and Rhode Island.

Last month it opened three outlets in the 36,000-square-foot area of the Hartford Turnpike plaza in Vernon where the supermarket had been located. The new stores are Ann & Hope, Dan Urdinger, CEO of Fashion Outlet and



DAN URDINGER
BUSINESS EXEC

Kids Outlet.

The businesses — all sharing one roof — have drawn the praise of town officials.

The officials have been working to get new tenants to move into the plaza off Route 1 since they'd been closed across the street into larger quarters four years ago.

Now, after years of neglect, the plaza has been spruced up and is once again alive with shoppers. Tom Joyce, the

town's director of economic development, said there's only one vacancy left in the 28,000-square-foot plaza.

Still available for lease is a 5,000-square-foot space between Ann & Hope and the NAMCO store. The plaza also contains a Big Kmart, Town Fair Tire and Casey's North & Main.

Joyce said the Ann & Hope retail philosophy is just what the area needs.

"It's going to be good for the plaza because it brings more people in. The Kmart already brings in shoppers and the Top & Shop does the same."

"The more people who come to the plaza, park their cars and look around, the better it is. This will help everyone," he said.

Joyce looks at the Ann & Hope retail concept as a "second-rate value-oriented store — a grade below Filene's" and a perfect complement to the Buckland

Hills Mall in Manchester.

"It's discounted merchandise, but it's good merchandise at good prices," he said.

The Ann & Hope store will specialize in merchandise such as Abercrombie & Fitch, Gap, Gap, American Eagle, The Limited and J. Crew.

Sam Chase, executive vice president for Ann & Hope, said the company is able to buy merchandise that is deeply discounted and not likely to be found again.

"We buy a lot of discounts from name brands, or overruns," he said. "We buy merchandise off and on season. And we won't sell it for less than 30 percent off."

Ann & Hope has been in business since 1981, operating chiefly as a department store chain. About five years ago it started operating outlet stores.

PHOTO BY HOPE, PAGE 18

Golfer Proves Point About Ability

Rebuilding Broken Spirits After Attacks

Mastery Test Law Called Unfair

(CONTINUED FROM PAGE A1)

Testing begins across the state today in grades 4, 5 and 8 on the annual exam of reading, writing and math.

The new law puts the mastery test, the state's chief benchmark for school performance, squarely in the middle of the controversial debate over how to teach English to non-English speakers.

The matter has been hotly debated across the nation. In California and Arizona, voters approved measures banning bilingual education. Elsewhere, educators disagree over how long it takes for children to learn English.

In Connecticut, the state legislature tightened the testing rules to comply with federal guidelines requiring states to test all special education children and virtually all English language learners, but the changes have angered some educators.

"It is just unfair," said Thomas W. Haggan, superintendent of bilingual and English language training programs for New Haven schools. "You're really going against all that we know in terms of second language learning."

He is testing from month to month. The scores will count as part of a school's overall performance, even though some students will do little more than write their name on the test, he said. State officials say scores will be listed in various ways, both with and without bilingual students, when test results are published in January.

The 10-month test compliance for new English learners, ordered by the U.S. Department of Education, is more severe than a proposal in President Bush's education package before Congress. That proposal would allow a three-year exemption.

The state legislature's inclusion of more students who speak little or no English on the mastery tests also grows out of concern over bilingual education programs that have produced disappointing academic results, said Angela L. Hughes, assistant state commissioner of education.

"We had kids for five, six, seven years in bilingual programs who weren't proficient in English," Hughes said.



DAVID UMBRELL/THE HARTFORD COURANT

ROSALIE GENOVESE, a teacher at Sanchez School in Hartford, works Tuesday with students Francisca Davila and Joshua Padua during a practice session for the Connecticut Mastery Test. The academic skills test of fourth-, sixth- and eighth-graders begins today across the state.

Last year, just 3 percent of bilingual education fourth-graders met the mastery test goal in reading, compared with 32 percent of fourth-graders statewide. Their scores also were well below average in the state's poorest cities, where most bilingual students are enrolled. Last year, 32 percent of fourth-graders overall in those cities met the goal.

Of approximately 1,400 fourth-, sixth- and eighth-graders in bilingual

education classes across the state, only a small number would have been exempted from the mastery test under previous rules in proficiency no more than a few hundred at each grade, Hughes said.

Some advocates of bilingual programs say the test should be given in a student's native language. Hughes said developing tests in Spanish and as many as 30 other languages would be too expensive.

Still, giving a test in English to students who speak little or no English will produce little information about their ability to read, write or do math, some educators say.

For a student like Edwards Torres, the Sanchez fourth-grader, "it's of no value," said Wendie Hernandez, a third-grade teacher who had the youngster in her class last year.

Edwards, a shy student who arrived with his mother and two brothers in

Hartford a year ago, receives some special instruction to help him overcome a learning disability but is not ready for the test, his teachers say.

"He's going to be frustrated," her mother said. "What likely he'll start looking at or retaking the test. He may cry."

Haggan, however, said bilingual students, unlike others, can be tested in small groups and given unlimited time to complete the test.

A Man's Double Life Emerges After His Death

(CONTINUED FROM PAGE A1)

with Claire during the week in New Britain. On weekends, he stayed with Joanne in the apartment complex in Charlestown, R.I.

Frank told Claire that he spent his weekends helping run the ferry to Block Island, a chore he professed to find terribly tedious, in good times and bad, for no reason.

Joanne was told that Frank lived during the week in New Britain with a sickly sister, who needed him. The sister also needed total quiet. Joanne was told never to call.

He died at Joanne's house. He was brought back to Claire for the funeral.

Each woman observed a period of mourning. But a period of litigation. Claire sued first, accusing Joanne of diverting Frank into signing over real estate and other property. Joanne counter-sued.

Last week, U.S. District Judge John

W. Thompson dismissed the case, finding that the evidence showed Frank chose to "have two life partners and live in two separate homes."

He found no evidence of fraud or deceit — except on the part of Frank.

"It's an amazing story," said William Thompson III, an attorney who represents Joanne. "After he had an affair with Claire, he had an affair with Joanne."

It's not a story that either woman wants told. Joanne did not respond to a request for comment. Claire Troy's son, Robert, and her attorney, Ralph Paul Doggett, both said that the widow had no comment.

The details are found in the court files.

If love and sex can result, maybe Frank Troy loved them both.

He and Joanne through business school, involved her in his real estate projects and built her a house in a subdivision they developed together. In Charlestown, friends knew them as a

couple.

For Claire, he provided a home on a cul-de-sac near the Stanley Golf Course. They lived just his return. Together, they observed the milestones of a long, married life: the births of two sons, graduations and weddings, and the births of five grandchildren, and three great-grandchildren.

They marked their 30th wedding anniversary in style. Frank gave Claire a fur jacket. They returned to church and renewed their vows. Then Frank bought a house for 200 friends.

Stanley Glass, a therapist who has studied infidelity and counseled its practitioners for a quarter century, says that affairs rarely last more than a few years. Those that do follow one of several patterns.

Some people live for the lies.

"You have people who like to live on the edge — the dancing around, relating the stories. To them, it's a challenge, rather than a burden," Glass

said. "Then you have people who are genuinely in love with two people."

The cheating spouse might tell his lover that his marriage is empty.

"The reality may be different," Glass said. "The marriage may be less satisfying with two people, and each one provides something this person wants. The thought of giving up either would be a terrible loss."

Whichever the reason, Frank never gave up either woman.

The lies became more elaborate with Frank's advancing age and deteriorating health. His prostate cancer, diagnosed in the early 1990s, had recurred in June 1996. He was hospitalized in December. Claire was 32 at the time, as she and Joanne never crossed paths at the hospital.

His family arranged for a transfer to a nursing facility in New Britain, but a nursing facility in Old Saybrook, Frank told Claire that she could not visit. He

married a 30-year-old.

On Jan. 28, 1996, he went home to Charlestown with Joanne. He said Claire that he had arranged to receive physical therapy from a couple in Block Island. Frank explained that he could not give her the address and phone number, because visits or calls would interfere with his treatment.

Still, Frank asked Claire every day, promising to return home when his rehabilitation was complete.

Claire twice searched for Frank in Rhode Island, without success. Then, provided the address by a relative, she knocked on Joanne Guber's door in April.

Joanne's voice was familiar. Claire played it as the voice of Frank's long-term secretary.

Joanne blocked Claire from coming in, telling her that Frank did not want to see her.

Harsh and with anger again in place, but Frank was days away from death. He offered no explanation.

TERROR IN AMERICA • PAKISTAN ON EDGE

Official Warns Of Anti-U.S. Violence In Pakistan

By JAMES TANNER
Special to The Hartford Courant

ISLAMABAD, Pakistan — In the briefest announcement yet of violence in a U.S. attack in Afghanistan, a Pakistani government security official said Tuesday that authorities are



subject to any orders to open fire on violent demonstrators, allowing the disturbances to spread even further, he told Knight Ridder.

A Pakistani Foreign Office spokesman denied published reports that worried U.S. officials had offered him

report to any person responsible," he said. "Once they have some kind of conclusive evidence, we hope it will be shared with us."

Although U.S. officials Tuesday gave NATO proof of bin Laden's role in the attacks, a U.S. Embassy official

TOWN NEWS

Man Is Charged After Car Chase

Police Say
Suspect Tried
To Hit Officer
With Stolen CarBy THOMAS GOARLE
COURANT STAFF WRITER

FARMINGTON — A Waterbury man was in custody Wednesday after crashing into a police car and trying to run over an officer, police said.

Joseph P. Anglim, 30, of 217 Madison Ave., Waterbury, was pulled over at 8:36 a.m. on Route 4 near the 184

FARMINGTON

exchange because police believed he was driving had been stolen. As a second officer arrived to assist with the arrest, Anglim backed up, crashing into the first officer's cruiser, and drove away, nearly running over an officer, police said.

Police fired several shots at Anglim's vehicle, one of which struck a tire, police said. Anglim fled west on Farmington Avenue with the officers in pursuit, police said.

Anglim's car collided repeatedly with the officers' vehicles as they sped down Route 4, and struck a light pole at Powers' Chevrolet, police said.

Anglim's vehicle was stopped on Farmington Avenue near High Street, and he was taken into custody. He was admitted to John Dempsey Hospital with head and internal injuries. The two officers were also transported to the hospital, treated for injuries and then released.

Farmington police would not release



FARMINGTON POLICE OFFICER NOVANDA carries a laser measuring device along Farmington Avenue in Farmington Wednesday near the end point of a chase that began when two officers tried to stop a man driving a car that appeared to be stolen. The chase came to an end near High Street when the suspect's car was forced off the road. The road, also designated Route 4, remained closed for hours during the investigation.

the identities of the officers involved or disclose any further information about the investigation.

Anglim is charged with attempt to commit a capital felony, criminal at-

tempt to commit murder, assault on a police officer, first-degree reckless endangerment, third-degree larceny, interfering with a police officer, illegal possession of a firearm and illegal pos-

session of a drug paraphernalia.

Anglim was being held, with bail set at \$200,000. He is scheduled to appear in West Hartford Superior Court after being released from the hospital.

Route 4 through the center of Farmington was closed for about nine hours as members of the South Central Municipal Accident Reconstruction Team investigated the incident.

MDC Takes Reservoir, Plant Off-Line

By PHIL LEMON
COURANT STAFF WRITER

CANTON — An unknown substance in the Negawag Reservoir caused the Metropolitan District Commission to take the reservoir and Colvilleville water treat-

CANTON

ment plant offline early Wednesday.

A Metropolitan District Commission officer patrolling the reservoir found a pit bull corpse in the water and discovered what looked like an old sock near the dog, MDC spokesman Matt Nicosia said. Autopsy results indicate the pit bull drowned and had been dead for some time.

Reservoir water quality testing and banded testing found no indication any water quality violations in

light of recent world events, though, additional testing is being performed as a precaution, Nicosia said.

"We're not testing for anthrax," Nicosia said. "We're testing for various organisms that we would test for normally."

He would not elaborate on specific tests, but said bacterial activity is not suspected.

The Colvilleville treatment facility treats water from the Negawag Reservoir and serves about 1,000 customers of the Connecticut Water Co. in the towns of Canton, Burlington and Avon. The reservoir, which holds about 3.5 billion gallons of water, extends across parts of New Hartford, Canton and Burlington.

The reservoir supply was disconnected around 4 a.m. shortly after the dog was discovered.

A million-gallon water tank in Canton was serving homes Wednesday but was expected to run out by Thursday night. MDC officials planned to fill the tank with water from Avon before the water ran out. While the operational changes are in effect, customers are

asked to conserve water to maintain adequate supplies and pressure for customers and fire protection for as long as possible.

The state departments of environmental protection and public health are working closely with the MDC and Connecticut Water. The Department of Environmental Protection was called in to test the substance surrounding the dead dog, which was found in a ditch measuring 100 square feet. The results of the tests were not yet available.

The FBI is also aware of the incident but was not on the scene, Nicosia said. Local police were also investigating.

The closure does not affect any other Connecticut Water or MDC customers or towns.

It's not uncommon for an animal of other wildlife to enter a surface water supply, and treatment plants provide a multi-layered system to handle biological contaminants associated with an animal in the water, Nicosia said.

Town,
College
To Hold
VigilsFormer Resident,
Student MournedBy STEPHANIE BEITZ
COURANT STAFF WRITER

AVON — One month ago, Amy Tuyen headed to the World Trade Center to prepare for a conference

AVON

Always punctual, she showed up bright and early on the 10th floor of the 110-story tower.

Tuyen, an Avon native, was lost and presumed killed along with about 5,000 other civilians in the Sept. 11 terrorist attacks that morning that destroyed both World Trade Center towers.

Tuyen, 24, will be memorialized today in candlelight vigils in her hometown and on the campus of her alma mater, Bentley College in Waltham, Mass.

The Avon vigil is open to everyone and starts at 7 tonight on the town green, near the town hall complex on West Main Street. It was organized by Avon resident Sherrill March.

March had never met Tuyen, but believes the vigil will honor her memory and give residents a chance to comfort each other as they cope

A Bizarre Road
Episode Leads To
Crash, InjuriesBy TRACY GORDON FISH
AND CHRISTINE GEMPEY
COURANT STAFF WRITERS

COLLINGS — A motorist whose flight from a faster and state police Tuesday night ended in a head-on crash on Route 16 that injured him and another driver remained in critical condition 34 hours after the

WEST HARTFORD

collision, police said.

George Sargines, 40, of 56 Woodmore Drive, West Hartford, was in critical condition at Hartford Hospital Wednesday night, with fractured ribs, a punctured lung and a broken pelvis, police said.

The driver of the other car, Daniel L. Vance, 40, of 44 Brook Road, Southington, was in stable condition at Woodland Community Memorial

Lost Acres Site Tests
Show Pesticide TracesBy DANIEL P. JONES
COURANT STAFF WRITER

GRANDY — Soil tests at the Lost Acres Road property, where lawyer Sidney D. Pinsky Jr. wants town approval for a sub-

GRANDY

division, show arsenic and other pesticide residues — most likely from fruit-orchard spraying decades ago.

Pinsky's engineering consultant found the four soil-sample results — including two that showed arsenic levels slightly above state cleanup standards — to be below wetlands and water-resources commission at the meeting Wednesday night.

When several commission members said

In the view of Pinsky's consultants, however, the arsenic and anti-rodenticide plots for the subdivisions will be more than adequate to prevent problems in wetlands or in nearby streams that are home to a well-reproducing population of brown trout.

"No matter we've gone beyond what the regulations require," said lawyer Mike Zaka, who represents Pinsky, the trustee of the lot.

There is no information, Zaka said, to indicate that digging in the ground would cause a problem.

Disagreement led to an impasse and prompted good-natured suggestions at the end of the meeting that the two sides would ultimately meet in court.

TOWN NEWS[®]

EASTERN EDITION

Campaign Finance Reports Ignite Sparks

Larson Out-Raises Kniep, 4-To-1

By CAROL BUDOFF
COURANT STAFF WRITER

EAST HARTFORD — Mayor Timothy D. Larson has raised more than four times the amount of money for his campaign

EAST HARTFORD

than his Republican challenger, State G. Kniep, according to reports filed this week.

Tapping into a network of supporters that includes Democratic party activists, out-of-town attorneys, residents and town employees, Larson raised \$26,332 as of Oct. 5, the latest reports show. In this year's election season, Larson has spent \$11,538.

Larson also accepted donations from an executive at Faxon & O'Neil, the environmental consulting firm for Main Street redevelopment projects, and an architect at McGuire Group, the local engineering firm for the town.

Kniep has raised \$4,710 and spent \$1,712 since July, when she formally announced her bid to reclaim the office she held from 1989 to 1991. The second largest donation of \$200 came from George Admiller Jr., a town jeweler and Democrat who has clashed with Larson. Kniep's daughter, Jennifer, made the largest individual contribution, \$300.

The latest finance reports ignited a fresh stream of charges between Larson and Kniep — who chided each other about the sources of their campaign funds.

"We raise money from the people we



LARSON



KNIEP

represent. They raise money from outside the town," Kniep said. "If he represents lobbyists and PACs... their interests may not coincide with the interests of the townspeople. That's who is Larson beholden to?"

The political action committee for Hartford law firm Updike Kelly and Spillacy gave \$300 to Larson's campaign and the Connecticut Laborer's Political League donated \$250, according to the latest reports.

Larson and his campaign manager, Craig Stevenson, called Kniep a hypocrite for criticizing them. They noted that the Republican town committee and Kniep are requesting an infusion of money from the Republican State Central Committee, which could include special interest money and other out-of-town contributions.

The double standard, Larson said,

stretched back to Kniep's unsuccessful bid for the state Senate last year when more than half the \$25,000 she raised came from Republican PACs with corporate contributors such as Aetna, and Updike Kelly and Spillacy.

"Is it one set of rules for State G. Kniep to live by and one set of rules for every one else?" Stevenson asked.

Kniep said she was running on the Republican ticket last year, and "Republicans were supporting me and I don't argue with that. I don't see that as being one and the same" as a PAC representing a specific interest.

Larson said he will not return the checks from those who do business with East Hartford. In 1989, he rejected several donations from people with financial connections to the town, saying he was concerned about the perception.

"They are perfectly legitimate and I think people are contributing to my campaign because of what I am doing for the town," Larson said, "not because of a contract they have with the town."

Kniep said Larson, who has also received \$200 from Finance Director Michael Walsh, may be "desperate for money."

"He thought he was wrong and returns of the money at one time," she said. "There are so many conflicts under the Larson administration and this is simply more."

The pace of Larson's fund-raising is similar to that of his last two campaigns when he had collected about \$20,000 by the early October reporting deadline in 1987 and 1990.

The Democratic town committee, which is funding other municipal races such as town council and board of education, has raised \$1,125, to date and spent \$2,225, according to Stevenson reports. More than \$4,000 has come from PACs, including a \$1,037 donation from the Democratic State Central Committee.

The Republican town committee has collected \$9,361, with \$4,907 remaining on hand to spend in the last weeks of the campaign, the filings show.

STUDENTS UNITE IN RECITING THE PLEDGE



SIXTH GRADERS Amanda Cook, center right, and Tina Filip, far right, recite the Pledge of Allegiance Friday with the rest of the students from Arthur H. Wiley Middle School in Manchester, as they join the synchronized national effort "Pledge Across America."

Teveris Bows Out Of Race

Incumbent's Job Prompts Withdrawal

By CHRISTINE DEMPESE
COURANT STAFF WRITER

TOLLAND — Townspeople won't see the familiar "April in November" campaign signs this year.

After eight years on the town council, Republican April Teveris has withdrawn from this year's council race at the recommendation of her employer. Her spot on the ticket will be filled by Kathleen W. Bach, Town

TOLLAND

as well as several her terms.

Teveris, a financial adviser, said she withdrew for "professional reasons based on campaign finance laws." She has worked at her firm for 11 months, so her candidacy was not an issue before. On Thursday, Teveris declined to identify her employer, but information gathered weeks ago for The Courant's upcoming survey guide shows she works for Morgan Stanley in Beth



TEVERIS

Lebanon.

"I withdrew reluctantly," she said Thursday. "I really feel that this was the safest and clearest way to address the issue... I felt that this was in the best interest of everybody." She wouldn't elaborate on the specific issues brought up by her company.

Teveris has been a council member since 1985. She was vice chairwoman from 1987 to 1990. From 1987 to 1990, she was a member of the planning and zoning commission, leading the panel as chairwoman from 1989 to 1990.

Bach said she is a "logical" choice for Teveris' spot, though she now is juggling several closely related jobs. She is now Republican town chairwoman, and is spearheading the Republican campaign. The town committee's executive board and campaign committee appointed her to fill the vacancy on the ticket, Bach said.

The other Republican council candidates are incumbent Richard C. Knight, Jeffrey E. Robinson, member Martin J. Powers, and Dale M. Clayton Jr.

The Democratic candidates are Peter Montemurro, incumbent Robert

TAKING THEIR SCHOOL NAME SERIOUSLY

By CONSTANCE MEYER
COURANT STAFF WRITER

When the World Trade Center became rubble last month, there was one Windsor woman who knew something should be done.

Fanning Alcorn, principal of St. Ga-

WINDSOR

briel's School, takes seriously the role of angels, who in Scripture helped the newly and did good things for others. Her school is named after the angel Gabriel.

Students At St. Gabriel's Are Doing The Work Of Angels For A New York Family

"We were grateful about what could be done."

She decided to start an "Angels to Angels" project with the help of her assistant, Helen Grooms. They are cutting out 33,000 paper angels that the 48 students of St. Gabriel's will try to sell for donations of \$1 each. They also are selling small angel dolls fashioned by a professional doll

maker, Barbara Griffin. They hope to help from a professional printing company to get the paper angels out out

Joan Alcorn, a justice at the World Trade Center, and New York, a must, lost their jobs when the terrorist attacks took place. They, who were about eight months pregnant on Sept. 11, was not at work that day because of an appointment with her obstetrician.

Alcorn was in the tower's basement when the first plane hit. "It felt like an earthquake," he said. They, daughter, signed Joann, was born Thursday.

"I was just amazed and glad to be alive," he said.

Alcorn is hoping to get them a campaign, baby clothes, formula and playthings. The gifts will be taken to the couple in New York from Windsor.

The classroom angels are created about the project.

"It's a way to help a lot of the people who need a lot," said St. Gabriel's student Brandon Lilly, who is 8.

"I am really angry about what happened. It feels sad, and it feels like it happened right here," said Juliana Story, who is 11.

"It's sad that so many innocent people were hurt," said Leah T. Lee, 11.

"I think it's very good that so many

TOWN NEWS

KICKIN' BACK AFTER THE WALK-ATHON

Library Project To Face Vote

Plan And Zoning Commission Gives Its Approval

By TONY DOWLE
COURANT STAFF WRITER

FARMINGTON — The Farmington Public Library expansion project will be on the Nov. 8 ballot this year after the plan and zoning commission unanimously approved

FARMINGTON

the plan on Tuesday.

The cost of the project is \$1.8 million. The Farmington Village Green & Library Association hopes to raise \$1 million, and voters will decide whether the town should spend an additional \$1.8 million on the project.

Early in September, the town council voted to put the expansion project on the ballot, pending approval from the plan and zoning commission.

The commission met for discussion at the end of September, but asked for more information about the site plan.

Martha Cheshire, commission chairwoman of the library expansion project, said the plan and zoning commission was concerned about the total campus, including Farmington High School, town hall, the library and the senior citizens community room. The commission wanted more information about how the project would affect parking in the area.

"The commission is still comfortable that enough progress has been made on the comprehensive parking and traffic circulation study," said Jeffrey Chisholm, the town's planning director.

Library officials have been working on the project since 1986. The expansion would add 30,000 square feet on two levels to the existing 23,000-square-foot building.

"The library is at a crossroads," said Michael J. Andrews, president of the library association. "As we're grown to meet the changing needs of Farmington, we've outgrown our space."

The space growth has directly affected the library's programs, Cheshire said.

"We have significant overcrowding concerns, especially with children's programs," she said. "The children are turned away, and a lot

PLEASE SEE LIBRARY, PAGE 24



LYSANDER COLON, left, a fifth grader at New Britain's Dilworth Magnet School, and **Daniel Byron** of Avon's Rousing Brook School, talk about video games over cake and fruit juice Wednesday at Rousing Brook. The boys visited after a walk-athon to raise funds for the Dana-Farber Cancer Institute for the treatment of diffuse junction glioma, a type of brain tumor diagnosed in about 150 children aged 5 to 15 each year. Daniel has been diagnosed with the condition, and the walk-athon on Rousing Brook's soccer field was organized in his honor. Children from Dilworth Magnet and Rousing Brook have collected more than \$12,000 for the cancer institute, said Daniel's mother, Randi Byron.

Retired Executive Buys Manchester Bike Shop

By DAVID OWENS
COURANT STAFF WRITER

MANCHESTER — A Main Street landmark has changed hands.

Jack and Debbie McVigil announced Wednesday that they have sold The Bike Shop to Andy Johnson, a Simsbury resident and a retired Connecticut National Guard executive.

SIMSBURY

McVigil opened the business 36 years ago, the day after he graduated from Manchester High School. The business has grown over the years and is now one of the state's leaders in gross sales of its type, McVigil said.

The decision to sell the store followed a serious accident earlier this year when the McVigils were struck by a car as they rode their tandem bicycle on Hartford Road. Jack McVigil suffered a broken rib, a dislocated shoulder and a concussion. It had not been wearing a bicycle helmet, his doctors told him, he'd have been killed.

"That near-death experience made us re-examine our lives," Jack McVigil said Wednesday. "The retail business is a commitment. We decided with all the investments we've made over our business career, that it was time to cut back."

The store was placed on the market and, after sev-

eral inquiries, Johnson stepped in. Jack McVigil said Johnson has the ability and resources to maintain The Bike Shop's quality, and the vision to take it to a new level. The terms of the sale were not disclosed.

To assist with the transition and help Johnson learn about the bicycle business, the McVigils will remain on staff through next year. They'll also continue to own the building.

And while McVigil is stepping away from active involvement in a downtown business, he said his commitment and interest in downtown will not diminish.

"I have a vested interest in downtown," he said, adding he expects to make himself available to serve on the board of directors of the downtown special services district. He also said he plans to continue serving as chairman of the town's conservation commission.

Johnson, 51, said he was ready to move out of the corporate world and try something different. The Bike Shop caught his attention and soon he and McVigil were talking.

"I thought this is something I'd really like to do," he said.

Johnson said he'd work to learn the business from the McVigils.

"I couldn't do this without their help," he said. Johnson also plans to keep the staff the McVigils

PLEASE SEE BIKE, PAGE 24

Bridge Work Is Planned

Federal Funds Available

By DANIEL P. JONES
COURANT STAFF WRITER

EAST GRANBY — The town is planning a major overhaul or replacement of the aging Plympton Road Bridge over Salmon Brook.

The project, expected to cost between \$750,000 and \$1.75 million, would be eligible for federal reimbursement of

EAST GRANBY

about 80 percent, said Charles V. Francis, the town engineer and planner.

The bridge, built in the 1960s, spans Salmon Brook in the southwestern corner of town. Plympton Road connects the town with Simsbury between state routes 18 and 55.

"It's well traveled between Simsbury, East Granby and Groton," Francis said. "It's an important link."

Results of the state Department of Transportation's most recent inspection, done last year, showed that the bridge was deteriorating. The problem is not severe enough to require keeping cars off the 18-foot span. But the inspection revealed the need to eventually fix or replace the bridge,

PLEASE SEE BRIDGE, PAGE 24

ARTS MINISTER PRAISED FOR CREATIVITY, ENERGY

West Hartford Resident Serves In Asylum Hill Church

By JENNIFER MASON
COURANT STAFF WRITER

All Steve Mitchell had to do was replace a much-admired, deceased of 34 years who had created the most spectacular event ever held at Asylum Hill Church.

HARTFORD



said Mitchell. "There's no better way to be close to the creative than through creativity."

Church members are in awe of Mitchell's energy and knowledge of music, said Sally Thomsen, who is chairman of the worship and fine arts committee and a member of the choir.

Thursday night rehearsals are stimulating and energized by Mitchell's ability to give a historical perspective on any musical piece, which has helped singers get a better feeling for the work, Thomsen said.

He has also created an art gallery at the church where parishioners and others can showcase their work, produce a play and attend yoga and sewing

TOWN NEWS

EASTERN EDITION

Candidates Agree On Building Needs

Center, High School Get Top Priority

By PETER MARTERA
COURANT STAFF WRITER

GLASTONBURY — If there was one thing the town council candidates agreed on during a forum Monday night, it was the need to prioritize, tighten and approve \$100 million in potential

GLASTONBURY

projects — sooner rather than later. During a candidates forum sponsored by the chamber of commerce, 11 of the 13 residents running for state seats on the council agreed the town's top priorities over the next two years should be to build a senior/community center and renovate the high school. David Cofy and Richard Zajack were not present at the forum.

"These are the issues people are talk-

ing about out there," said Democratic incumbent Barbara Wagner. "Control spending, keep projects modest and limit debt in scope. They want us to get on with the projects and get them done."

Republican candidate Whit Osgood said the project to expand and renovate the high school should be brought to a referendum by winter.

"We need leadership and a team in place that will move the town forward," he said.

Kevin Graft, a Democratic incumbent, said the lack of a senior center or community center represents a bipartisan

failure. He suggested taking two questions forward at the next referendum with the first question addressing a basic, low-cost, no-frills plan for a center. A second question would determine whether there was support for a more elaborate center.

Over the years, the council has been trying to find the best location for the center. Residents and council members have also been trying to determine if it should be strictly a senior center or serve as well for teenagers and others.

Another big issue discussed by candidates was growth control. The town has

grown 14 percent since 1980, with most of the growth occurring in the last five years.

Republican challenger Eileen DeBenedictis said residential growth is putting a strain on the school system.

"We don't need land-aid or short-term solutions," she said. "We need safe, functional schools. We don't need all the bells and whistles. We don't have the comfort of time anymore. Classroom space is more valuable than sports. Life is about balance and we need to find

PLEASE SEE FORUM, PAGE 31



DAVID WANG/LA J. THE WASHINGTON POST

"A PIECE FOR PLACE" is what the sculpture is called, but the beauty is in the details being explored by East Hartford High School senior Ramona Greenesande, left, and junior Katrina Torres. The sculpture is composed of five pieces, each 4 feet high. It was fashioned from wood and canvas covered with a mosaic of papers applied individually. The work was created by more than 60 students, members of START, a diversity and leadership program, working with Boston artist Mark Cooper. The sculpture, which celebrates diversity and unity, will have a formal unveiling Wednesday.

Celebrating Differences In A Big Way

By JIM FARRELL
COURANT STAFF WRITER

Mark Cooper has an impressive artistic resume, and his creations are exhibited in some of the world's most distinguished museums.

EAST HARTFORD

He has also done numerous collaborative projects with students in New York, Washington, and Boston — which is where he lives and works. In all his travels and through all his years of work, he said he has never come across students quite like those in East Hartford.

"Remarkable," he said of his recent work with about 60 high school students on a sculpture project that will

be formally unveiled Wednesday night. "Their diversity and quality and knowledge was as good as anything I've ever experienced anywhere."

The five-section sculpture they created, called "Together for a Change — A Piece for Peace," will be shown to invited guests at the Community Cultural Center. Efforts are also under way to exhibit the sculpture at the state Capitol and the Wadsworth Athlete Museum of Art.

Cooper teamed with members of a high school group known as START to create a work designed to reflect diversity and harmony. The process took a lot of time — including two weekend retreats for students a few weeks apart. And it takes up a lot of space — each piece measures close to 4 feet high. But the students involved share Cooper's sentiment that the project should make an important statement about getting along.

"We want it known that diversity is very important

in our community," said junior Minh Le, one of the student leaders who helped oversee the effort. Le is Vietnamese. Also on the START staff of 30 are students from Nigeria, Puerto Rico, Hungary, Guyana and Trinidad.

It was the idea of celebrating diversity that led to the creation of START seven years ago, according to Mary Leger, student activities coordinator at the high school. Each year, the group, led by two coordinators, plans a three-day retreat that is held the weekend before school starts. This year, a second retreat was held shortly after school started. The occasion was to commemorate a work that first began when Cooper was recruited while he was in Connecticut appearing at a forum at the state Capitol.

The project was funded by a \$1,000 grant from the

PLEASE SEE ART, PAGE 31

Two Facing Theft Charges

Police Stake Out Car Dealership

By TRACY GORDON FOX
COURANT STAFF WRITER

Two men who police believe have been breaking into car dealerships and auto repair shops in Glastonbury were arrested over the weekend after a state trooper staked out one of the dealerships, police said.

For six weeks, car dealerships and auto repair shops in Glastonbury, Co-

COLCHESTER

lumbia, and Winstonsalem had been hit by nighttime burglars who were breaking into cars, stealing stereo, speakers and other equipment.

At about 11:35 p.m. Saturday, police said, Michael Kassabek of Mansfield and Daniel Kassabek of Columbia, both 18, were seen entering the rear parking lot of Columbia Ford, police said. Police said they were carrying burglary tools and were apparently preparing to break into cars.

Creteila and Kassabek were charged with breaking into cars at Columbia Ford, and at Hilltop Motors and Desmond's Auto, both in Colchester, police said. They were released on bail and are scheduled to appear in Superior Court in Rockville on Monday night, police said. Police are seeking more suspects in the cases.

"The dealerships have been getting pretty much slammed," said Lt. Mark Coleman, who commands Troop K in Colchester.

State police had stopped up parents of the car dealerships, but the suspects would see the cars and avoid detection.

PLEASE SEE STAKEOUT, PAGE 31

Project Green Plants New Purpose In Youthful Offenders

David Galtieri used to spend a lot of time in the woods, but he wasn't spending his days hiking and enjoying the splendor of the natural world. He said he was using the woods as a place to smoke marijuana.

"The woods were always a pretty good

time recreation program. The crew of up to six members has built bridges, signs and picnic tables in state parks and state forests across Connecticut.

Over the past few months, at the request of David Pease, chairman of the Judicial Commission, the crew has been working in the 21-acre Pease Park and along the nearby Hop River State Lower Trail. The group has removed graffiti from highway



IN HARTFORD'S NEIGHBORHOOD



DAVID VARGAS, THE HARTFORD COURANT

LUVANNA JOHNSON-TUCKER of CREN interviews a merchant at Cachita's, a religious artifacts store on Park Street in Hartford, while conducting a survey to determine the business health of the area. CREN was involved in assisting the Hispanic American Merchants Association.

CREN

CONTINUED FROM PAGE B3

distances being considered at city hall that affect them," said Vickers.

Using its research and U.S. Census and City Planning Department data, CREN has pro-



RODRIGUEZ



MCGRATH



JARVIS



WALKER

Friday. There will be classical guitar music by Lorena Gero, refreshments and a silent auc-

shelters, and conducts creative writing workshops for youth. ■ The Rev. James Walker, pos-

Panel

CONTINUED FROM PAGE B3

Hartford and the state's transportation problems from a lack of light rail to a lack of civility, the discussion was turned over to panel members, who shared

AREAWIDE

their views and hopes.

Harrison, whose campus has undergone a major renovation but still experiences a parking shortage, lamented unused train tracks that could help ease the situation and also provide student transportation to downtown Hartford and to Bradley International Airport.

Griebel discussed his board's mission to identify the state's greatest regional transportation needs for the next 15 to 20 years through a consensus of the business and political communities, and identify alternative funding sources for those

projects deemed most important.

"This is not an end," Griebel said. "It's a means to an end: a substantial economic and quality of life."

Davis sees the issue of transit extending beyond traffic congestion, choking the interstates in southern part of the state. A regional transit strategy, Davis said, would help break down economic and racial divisions caused by inequalities in use, affordable housing and

tion. "We need to think differently about how we do things," said Davis. "This is about economic development."

Griebel cautioned that locally the ridership has been missing from mass transit in Greater Hartford. And of sizes, including where stations and parking lots be placed, need to be added.

But Condon, who made similar comments about transit system in Washington, D.C., called for an act of faith. "If you build the corridor,



TOWN NEWS

EASTERN EDITION

ts Preparing ns' Stories

together a book with a page dedicated to each serviceman, including the two from Coventry.

The project has proved tremendously popular. Already, 150 students at the Capt. Nathan Hale Middle School have volunteered to do the research.

"I think it's a good idea to do this for the people's families that are still alive," said seventh grader Ashlee Merovitz, 12. "Nobody's done much except for the [Vietnam Veterans Memorial] wall and I just think it's really nice we're doing this."

The students are hoping to put the word out about their project through newspapers and radio stations in hopes of encouraging family members and friends of the servicemen to share stories and memories with the students.

Some already have responded. They have met with students and brought in mementos, such as the soldier's last letter home, a photo from his last tour of duty or an anecdote about a childhood friend.

"It's extremely moving, the things

PLEASE SEE VETERANS, PAGE B7



DAVID VARGAS, THE HARTFORD COURANT

DORIS MAITLAND, sister of Vietnam War MIA Andre-Guillet, talks to Desert Storm veteran Eric Moyher at Capt. Nathan Hale Middle School in Coventry. Students from the school are gathering information about the 600-plus Connecticut men who fought in the Vietnam War. Guillet was reported missing in 1968, when his plane was shot down in Laos.

Meeting Kicks School Site Issue Back

METRO HARTFORD

HARTFORD • BLOOMFIELD • WINDSOR

Drug Enforcer: 'I Pulled The Trigger'

State Believes Another Man Ordered 1996 Killing

By TIM A. BROWN
COURANT STAFF WRITER

Michael B. Wright, who was able to escape a murder charge three times because of two deadlocked juries and a plea bargain, admitted Wednesday in Hartford Superior Court that he killed Maynard "Pittie" Hendon in 1996.

HARTFORD

But the testimony, sometimes larded with street slang and misgivings, won't hurt Wright, who already is serving 30 years in prison for pistol-whipping Hendon and 13 additional years for first-degree manslaughter in connection with

Hendon's death.

The prosecution began Wright's admission will lead to the conviction of 30-year-old "Mugga" Henderson, who allegedly ordered Wright to kill Hendon on July 26, 1996, on Adams Street in Hartford. A jury and Hartford Superior Court Judge Robert J. Mullerkey heard the testimony.

"Yes, I pulled the trigger," Wright said when asked under cross-examination by defense attorney Gerald Klein whether he was responsible for Hendon's death. Wright declined to say specifically why Henderson allegedly ordered the hit, but Wright eventually did give some insight

on why he was testifying against Henderson.

When Klein suggested the dispute was over a woman, Wright said no. "No shared them," he said.

Later, Klein asked Wright if Assistant State's Attorney David Zappia, the prosecutor in his three trials, had offered a reduced sentence in exchange for his testimony.

"I ain't getting no deal," Wright said. He added that his testimony was an act of "revenge" or "justice justice."

"If I was a rat, I'd be sitting in the U.S. attorney's office and half of north Hartford would be locked up," Wright said.

"If your client hadn't sent people to testify against me, I wouldn't be here right now."

"I despise and hate him for what he did to me," Wright said of Henderson.

In earlier testimony, Wright, a drug enforcer, said Henderson was a drug trafficker and helped to rob drug dealers in Hartford by using people from out of town.

"Do you have proof?" Klein asked.

"It's not like we are wearing a sign that we are drug dealers. I know guys selling drugs all their lives and (what) were never arrested," Wright said.

"Wouldn't you do anything to get out

of jail?" Klein asked.

"No," Wright responded. "I have no reason to lie."

The arrest warrant alleging that Henderson conspired to commit murder and conspired with witnesses in the Hendon case, returned under seal Wednesday in Hartford Superior Court. The prosecution contends that Henderson, 41, who does not have a criminal record, ordered Wright and others to kill Hendon.

Henderson is the third man charged in connection with Hendon's death. In addition to Wright, who escaped a murder conviction last year, Marvin Randall was convicted in January 1998 of first-degree assault. He was sentenced to 18 years in prison, suspended after 7½ years, and 5 years probation.

Schools Getting Musical Help

Federal Grant To Help Train, Attract Teachers

By KATHERINE FARRINGTON
COURANT STAFF WRITER

Music got a major boost in Hartford public schools Wednesday with the announcement of a \$100,000 federal grant to help train veteran music teachers and attract new ones.

Hartford is one of only about 20 districts, agencies or colleges nationally

AREAWIDE

receiving a grant under a federal \$2 million program.

Programs eligible for the money, being offered to music education this year for the first time, had to serve a student body where 75 percent or more of the children are from low-income families. Hartford has a student poverty rate of about 80 percent, said Jose Bernabeau, director of the school system's unified arts department.

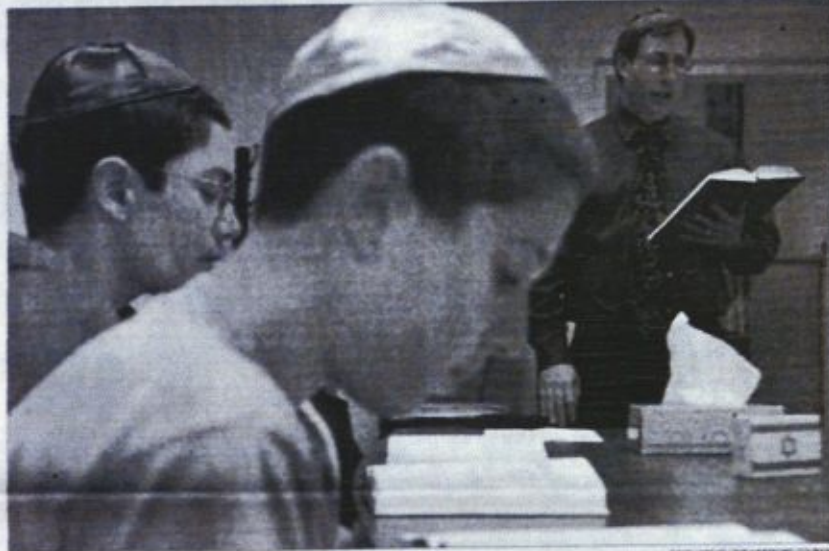
The grants went to organizations where arts and music efforts are not during tight budget times, she said.

School officials were elated at the news, which comes two weeks after the VSE Saw the Music Foundation and AT&T Broadband donated \$100,000 worth of musical instruments to three schools.

The grant and the donation come at a time when the school system is rebuilding its instrumental music programs during the school day. Superintendent of Schools Anthony J. Adams had moved those programs to after school last year. He reinstated the program as part of the school day after some disaffected music teachers left the school system.

"It's a very exciting time for us as we reinstate our music program," Bernabeau said. "The kids are the big winners here."

The one-time grant will allow the district to pair up with professors at the University of Connecticut, Central Connecticut State University and the Hartford School at the University of Hartford to improve training for Hartford music teachers. Workshops being run with the grant money will begin in November and include a three-day institute in June 2003 for music educators from Hartford and surrounding towns, Bernabeau said.



RABBI ALAN LEFKOWITZ, right, and students Rita Rosenthal, left, and David Bernabeau read from a prayer book during a Hasidic religious school class at the Beth Ahim Congregation in Windsor. The congregation will celebrate its 50th anniversary Saturday.

Congregation Celebrates 50 Years

Hard Work Turned Vision Into Reality

By STEVEN GORDON
COURANT STAFF WRITER

WINDSOR — It all started with a small assembly in a small town. Some families meeting in each other's homes in Windsor every week to practice their re-

WINDSOR

ligious text to teach their children about the history of their people.

(continued on p. 27)

gave and raised money, forged friendships with people of other faiths and eventually built their own synagogue, known as Beth Ahim, or house of people.

On Saturday, past and current members of the congregation will gather to celebrate its 50th anniversary and to commemorate the efforts of those who made their place of worship a reality.

"We were young and ambitious and had a strength and a desire," said Irving Wasserman, one of the congregation's founders and a past president.

Those traits came in handy as the founders took financial risks, held rallies and promoted everything matches to build the modest brick synagogue.

"We did everything that was legally possible to do," Wasserman said.

They also relied on the friendship and trust of Christians who lived in the

neighborhood that congregation members hoped to build in. Those neighbors spoke on behalf of the congregation when a zoning board asked about building in a residential area.

"I think they realized we deserved to have a place of worship," Wasserman said.

On Sept. 11, 1946, the synagogue on Palisade Avenue opened its doors, and it has been a venue for services, religious schooling, rites of passage and a sense of community ever since.

Wasserman said no single event in the congregation stands out over the past half-century. What does come to mind are the young people who came of age through religious ceremonies such as bar mitzvahs and bat mitzvahs.

"Every one was a significant event," he said.

Marla Adelsberger, who began attending Beth Ahim when she was about 2 years old, was among those who had a bar mitzvah at the synagogue. She also was married there, and her daughter, Rachel, had her naming ceremony there.

For Adelsberger, 41, the congregation offers a place of comfort and familiarity, a place that might be called "home" in Yiddish.

"It's lovely, but warm and kind," she said. "It's very humble."

Adelsberger, who lives in Suffield, said she now enjoys watching Rachel, 15, grow up in the same atmosphere she did. She also likes the relationship that she and other members have with their rabbi, Alan Lefkowitz.

Lefkowitz, who came to the congrega-

tion 10 years ago, said he

Neighborhood To Get Playground Nov. 3

Volunteers, Grants Make Project Possible

By DANIELA ALTMAN
COURANT STAFF WRITER

WEST HARTFORD — Windsor has a 1-year-old playground for a child on a swing set or a ball down the slide, Brenda

WEST HARTFORD

Windsor has to drive her to a different

playground. "The closest park is Kennedy, which is way off Trinitree," Woods said.

But now, the children of Windsor will have a playground of their own. A group of volunteers, with help from a national nonprofit group and large local insurance clubs, will erect the play-

"It's great for the community and it will bring people together," said Alison Karan of the town's neighborhood services office.

The playground will rise on a barren patch of land at the Hillcrest Arms Neighborhood Outreach Center. It will feature slides, a wave ladder, a herring

representation from The Home Depot and Kohl's, a nonprofit group dedicated to building safe and accessible playgrounds, will provide equipment and training to volunteers.

The project is part of the town's effort to reach out to those living in the Hillcrest neighborhood, bordered by Hillcrest Avenue and bordered by Hillcrest Avenue and bordered by Hillcrest Avenue. The area is somewhat isolated from the rest of town. It

TOWN NEWS

Political Newcomers Could Be Key

By DON STADOM
COURANT STAFF WRITER

ENFIELD — Incumbents are largely shaping the strategy and focus of the November election campaign, but the bel-

ENFIELD

low of power on the town council may hinge on the success of first-time challengers from both parties.

Republicans are trying to hold their council majority without Frank Dodd, a

key member of the team that started Enfield by sweeping to power in 1980 and winning re-election twice afterward.

In his place, the party is naming this time newcomer John "Jack" Tait, who was appointed this summer to Enfield and the term after Dodd resigned.

Republicans are also backing on a 20-year-old novice, Jason Jones, to unseat Democratic incumbent Lewis Fure in District 4.

On the Democratic side, first-time

Both Parties Field First-Time Candidates

candidates Patrick Tallante and David Frederick are half of the party's ticket for townwide — or at large — council seats. And the party is naming freshman challenger Carol Conaki against Janet Knapton, the powerhouse GOP incumbent in District 3.

The Nov. 8 election will dictate which party holds power on the council for the next two years, and will determine who serves as mayor. Republican Mary Lou Strain has been the top vote-getter in the

past three council elections and has been the council's choice to serve as mayor each time.

But if Democrats take back their traditional majority on the council, they'll choose the next mayor — regardless of which candidate on the ballot gets the most votes.

There are few close calls, party line issues in this election.

During the past year, for instance, a coalition of Democrats and Republicans

approved an agreement that will extend municipal trash collection to condominiums. There also were members of both parties who fought that move to the end.

Democrats have appeared slightly more likely to support a large scale referendum to improve recreational facilities, but neither party has firmly staked out a position on either side of the question. Incumbents from both parties endorsed the town's campaign against Enfield State Trooper's aerial spraying.

In Enfield, where Democrats far out-

PLEASE SEE COUNCIL, PAGE 10

Council OKs Salary Measure

Town To Guarantee Reservists' Pay

By ERIC R. DARTON
COURANT STAFF WRITER

GLASTONBURY — Town employees who serve in the military reserves will suffer no cut in pay if they are called to active duty.

The town council unanimously agreed Tuesday to guarantee the salaries and benefits of reservists for at least six months.

The measure would pay any difference between an employee's town pay and his or her military earnings.

GLASTONBURY

action, Town Manager Richard J. Johnson said there are two municipal-side employees who could be called to active duty. Those workers have not been identified.

Guaranteeing their salaries and benefits would cost about \$420 a month, Johnson told the council, for a total of \$25,200 over six months.

"I would suggest an initial approval of up to six months, which could be extended as necessary," Johnson wrote in a memo.

There are also two school board employees who could be called to active duty. Cost estimates for guaranteeing their salaries were not available Wednesday.

Councilman Kevin P. Graft, who proposed the measure two weeks ago, said Wednesday that he is pleased the council approved it.

"It's a good way for Glastonbury to play a small role in a national effort," Graft said. "I think it's a terrific thing."

Councilwoman Sharon H. Purtil said the measure was an easy one to support.

"It's similar to what we did during the Gulf war," Purtil said. "The concept is to keep an employee in the position he or she would have been in had they not been called up."

At least one of the town employees is a police officer. If that officer is called to active duty, it would cost about \$8,000 over six months to cover the officer's general duties, Johnson said in his memo.

Manchester has also approved a measure to maintain health benefits and pay the difference in salary for town employees called to active duty. And the state Senate is considering a bill to provide 90 days of paid leave, followed by a similar salary guarantee, to any state employee called to active duty.

A DAY ON THE FARM



"FARMER RICK" distributes goat feed to second-graders from Enfield's Henry Bernard School at Shaker Farms in Enfield on Wednesday. "Farmer Rick," aka Rick Quarello, hosts a visit from Bernard School students every year, at which the kids feed farm animals and play games.

Congregation Celebrates
A Vision Leads To 50 Years Of WorshipBy STEVEN DODGE
COURANT STAFF WRITER

WINDSOR — It all started with a small minority in a small town. Steven Dodds meeting in each other's homes in Windsor every week to practice their religious and to teach their children about the history of their people.

Determined to find a common ground to gather, study and pray, the families

WINDSOR

gave and raised money, forged friendships with people of other faiths and eventually built their own synagogue, known as Beth Abim, or house of people.

In January, past and current members of the congregation will gather to celebrate its 50th anniversary and to commemorate the efforts of those who made their place of worship a reality.

"We were young and ambitious and had a strength and a vision," said Irving Wasserman, one of the congregation's founders and a past president.

Those traits came in handy as the founders took financial risks, held fundraisers and promoted wrestling matches to

build the modest brick synagogue. "We did everything that was legally possible to do," Wasserman said.

They also relied on the friendship and trust of Christians who lived in the neighborhood that congregation members hoped to build in. Those neighbors spoke on behalf of the congregation when a zoning board asked about building in a residential area.

"I think they realized we deserved to have a place of worship," Wasserman said.

On Sept. 11, 1986, the synagogue on Pelham Avenue opened its doors and it has been a source for services, religious schooling, rites of passage and a sense of community ever since.

Wasserman said to single event in the congregation stands out over the past half-century. "What does come to mind are the young people who came of age through religious ceremonies such as bar mitzvahs and bat mitzvahs."

"Every one was a significant event," he said.

Maria Adelsberger, who began attending Beth Abim when she was about 12 years old, was among those who had a bat mitzvah at the synagogue. She also was married there, and her daughter,

Rachel, had her naming ceremony there. For Adelsberger, 41, the congregation offers a place of comfort and sanctuary, a place that might be called, "home" in Yiddish.

"It's lonely, but warm and kind," she said. "It's very humble."

Adelsberger, who lives in Enfield, said she now enjoys watching Rachel, a grown-up in the same atmosphere she did. She also likes the relationship that she and other members have with their rabbi, Alan Lefkowitz.

Lefkowitz, who came to the congregation from Bloomfield about two years ago, said Beth Abim, which has about 30 members, appealed to him for the same reason it does to members: its size.

"People like coming to the synagogue," Lefkowitz said. "It's personal and personal."

The congregation, he said, is also facing a challenge. Twenty-five children are enrolled in religious education now, but a third of them are in the last year of schooling. The goal is to keep the number of children, who are likely to be the next generation of members, at a number that can continue to sustain the con-

gregation for 50 years.

Second Robbery Suspect Arrested

By LARRY SMITH
COURANT STAFF WRITER

ENFIELD — A second person has been charged in the Oct. 11 robbery of a pizza deliveryman in Windsor-Lake Wales, 18, of 134 Pillsbury Ave. Windsor is charged with helping lure a pizza deliveryman to an abandoned house.

Tolson is charged with first-degree robbery, fourth-degree larceny, conspiracy to commit first-degree robbery and conspiracy to commit fourth-degree larceny. Enfield Superior Court Judge Linda Powers Presby Wednesday set bail at \$25,000.

ENFIELD / WINDSOR

each in custody.

Tyson Powers, 18, also of Windsor, was arraigned Monday in the case and is scheduled to appear in

Dow Jones **+127.26, 9,462.90** S&P 500 **+14.89, 1,300.09** Current Accounting **+2.57, 219.02** Russell 2000 **+8.31, 435.96** Nasdaq composite **+43.93, 1,775.47** 30-year bond yield **-0.06%, 5.28%** Gold, cash price **+\$120.52/76.70** Oil, spot price **-0.23, \$21.83**

THE HARTFORD COURANT

BUSINESS

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FRIDAY, OCTOBER 26, 2001

SECTION 8

Minority Loan Disparity Grows

By ROBIN STANBURY
Hartford Staff Writer

A wide and accelerating growing disparity still exists between whites and minorities when it comes to getting approved for home loans, according to a study of government data by a housing advocacy group.

And almost nowhere in the nation is the gap growing wider than in three southern Congressional districts.

Nationally, nearly half of African Americans and more than one-third of

Latino who applied for conventional home mortgages in 2000 were turned down, according to the Association of Community Organizations for Reform Now, or ACORN, a nationwide housing advocacy organization that analyzed the government statistics.

The denial rate for white applicants was 20 percent.

The study shows that the denial rate increased for whites and African Americans even as the pool of loan applicants decreased.

In Connecticut, three counties had

some of the largest increases in denial rates in the country between 1999 and 2000.

■ The Bridgeport metropolitan statistical area, which is all of Fairfield County, saw the denial rate for African Americans increase by 10 percent, from 36.24 percent to 40.02 percent.

At the same time, white denial rates increased 18 percent, from 16 percent to 18.2 percent.

■ The denial rate for African Americans in the New Haven metropolitan statistical

area increased 10 percent, from 24.77 percent to 27.25 percent.

■ The denial rate for African Americans in the New Haven metropolitan statistical

The loan-denial gap

■ U.S. housing markets with the greatest percent-age gap between home loan denial rates for minority and white applicants. Percentages of home loan applications denied in 2000.

African American denials

City	African American denials	White denials
Chicago	35.77%	7.76%
Atlanta	27.82	6.98
Cleveland	42.78	13.64
Bridgeport	40.02	12.25
Birmingham-Ala.	32.52	9.66
Newark	31.46	9.38
Washington, D.C.	24.77	7.5
New Haven	27.25	11.95

Latino denials

City	Latino denials	White denials
New York	34.58%	11.69%
Denver	41.98	9.44
Minneapolis-St. Paul	25.03	9.44
Chicago	19.72	7.76
San Antonio	23.07	9.38
Denver	18.20	12.62
Washington, D.C.	18.25	7.5

SOURCE: Association of Community Organizations for Reform Now

THE HARTFORD COURANT

JOINING FORCES

Scattered Foes Of Energy Plans Rally Together

By ALL LARK
Hartford Staff Writer

In New Haven, environmental Saboteurs and watchdogs have been signing that place to put electric transmission cables under Long Island Sound would damage shellfish beds vital to the shoreline economy.

Just 10 miles east along the Sound in Branford, environmental and land preservationists have banded together to try to stop a proposed natural gas pipeline from running beneath water maintained they seek to rehabilitate.

And in Guilford, North Haven and Norwalk, residents have been fighting plans for cross Sound cables or pipelines that would run through their municipalities.

It didn't take long for the disparate groups to realize they had a common foe: massive energy transmission projects they say threaten Long Island Sound's delicate ecology and scenic vistas.

"We really don't think you can separate pipelines from cables, and this area of the shore from that one," said Kiki Kennedy, an organizer and spokeswoman for the Branford-based group CT Stop the Pipeline.

Recently she joined the broader, recently formed Long Island Sound Action Committee against three proposed natural gas pipelines and three electric transmission cables aimed to cross the Sound to link Connecticut with Long Island.

Two electric cable routes are being studied, and another proposed pipeline would traverse the Sound from Long Island to New York City, but would make a landfall in Connecticut. The projects are part of a nationwide boom in energy transmission projects after years of relative inactivity.

The companies behind each Sound project say they are needed to meet growing energy needs, improve energy reliability and make it easier for energy suppliers from New York and New England to compete, lower costs.

Critics, including Connecticut Attorney General Richard Blumenthal and several shoreline legislators, say the proposed lines will make it harder for local power and fuel to be shipped to New York, where it would fetch higher prices.

Two projects now under regulatory review have received the most attention — and the most organized opposition.

On Wednesday, the Connecticut String Canal began public hearings in New Haven, from where Bridge-Gardner subsidiary Transcon Energy LLC has proposed running electric cables to Branfordham, Long Island. A previous proposed route, approved by federal regulators, was rejected by state regulators in March because it threatened shellfish beds and affected fish harvests, they said.

The other project under review is the Islander East pipeline — a joint proposal by Duke Energy and Kyjipac Corp. Federal Energy Regulatory Commission officials were in Branford and North



FEDERAL ENERGY REGULATORY COMMISSION inspectors walk with engineers and Branford community leaders at the proposed site of the Islander East natural gas pipeline near Juniper Point in Branford.

PLEASE SEE PAGE 12

Late Rally Rescues Market

Solid Earnings News Lifts Investors' Spirits

Continued From Page 1

NEW YORK — The stock market buckled out Thursday morning over the latest evidence that business conditions are improving in better times, but quickly regained its composure and staged the kind of turnaround that traders are counting on getting from the economy early next year.

The Dow Jones Industrial Average began the day with a 58-point drop, and its early trading all 36 of the blue-chip stocks were down. But after barely a half hour, the markets began a steady recovery that produced gains in all of the market indicators by day's end.

As in other recent sessions, investors acted on pieces of good news as a reason to buy stocks. The late turnaround Thursday began in semiconductor stocks and the energy sector, where a strong earnings report from Williams Cos. triggered a rally. The buying soon spread to other parts of the market.

The Dow closed up more than 1.25 percent, or 127 points, at 9,462.90, and the Standard & Poor's 500 index gained nearly 15 points, at 1,300.09. The Nasdaq composite index was up nearly 44 points, or more than 2.5 percent, at 1,775.47, and the Standard & Poor's 500 index was up 14.89, at 1,300.09.

The dramatic reversal caught Wall Street's pundits with their jaws open.

By the time one analyst's proclamation that "after the sharp gains of the past month or so, the market is entitled to pull back," but the Associated Press wire, the pullback was over.

The market's morning plunge seemed reasonable enough, considering the day's economic news.

■ Fourth-quarter earnings were down for the fourth month in a row, off 3.3 percent in September, far worse than the 1.3 percent dip many analysts had forecast.

■ Sales of existing homes fell 11.7 percent last month, the steepest drop in six years.

■ Another 36,000 Americans filed for unemployment benefits last week, the

PLEASE SEE MARKET PAGE 12

Deal Brings Cidra Corp.

services used for the drilling and production of oil and gas wells.

The deal, which is scheduled to close next month, provides a major financial boost for Cidra.

Ford Settles Ignition Suit

TOWN NEWS

SERIES: GREATER NEW HAVEN

Towns Must Revise Makeup Of School Board

By GARY LECHE

COURANT STAFF WRITER

The state Board of Education has determined that town representation on the Regional District 17 school board must be amended.

DISTRICT 17

In a recent letter, Commissioner of Education Theodore S. Sergi asked the chief executives of

Haddam and Killingworth to appoint a reappointment committee to recommend a revised plan of representation that would more accurately reflect population increases in Killingworth.

Each town will appoint five members to the committee; two of the 10 members must be members of the school board.

Currently, the school board comprises six members from Haddam and four from Killingworth. A new formula would increase Killingworth's percentage of representation.

Under census data for 1990, Haddam should have 5.81 member representation and Killingworth 4.57 member representation.

Schools Superintendent Katherine Kasey said there are at least three options: increase the board to 11 members and add a Killingworth seat; cut it to nine and take away a Haddam seat; or keep it at 10 and change a Haddam seat to a Killingworth seat.

Kasey said both Haddam and Killingworth have 30 days from Sergi's Oct. 17 letter of notification to appoint a reappointment panel. The committee

will have three months to submit a proposal to the state Board of Education. The state school board will then have 30 days to approve or reject the plan.

If the state approves the plan, the committee is mandated to hold public hearings in each town to present the proposal. Then, a referendum will be held on the same day in both towns to vote on the formula. To pass, an affirmative vote must be recorded in each town.

Once the final plan is approved, it will become effective seven days after the referendum approval.

Two Battle To Lead Town

Cahill, McCusker Cite Experience For First Selectman

By SUZANNE THORNTON

COURANT STAFF WRITER

CLINTON—The candidates for the office of first selectman both cite their experience as assets.

Republican Selectman Leonard Cahill and Democratic First Selectman James McCusker Jr. have each served on the board of trustees, board of selectmen and economic development commission.

But their shared experience does not mean they agree on the town's progress since McCusker became first selectman in 1994.

CLINTON

"Active! Not Words," Cahill's campaign slogan, encompasses his criticism of the first selectman. McCusker has not seemed to complete a ground-water study, acquire open space or create a tax credit for seniors, Cahill says.

"In this selectman's seat, the problem is I see it in getting things done as they appear," said Cahill, who worked in sales for a pharmaceutical company before retiring. "We have so many things that haven't been handled."

Delays in a study of the town's groundwater, mandated by the state Department of Environmental Protection, could result in significant fines. The DEP has already informed the case to the state attorney general, Cahill said.

But McCusker said the boards of selectmen and trustees, and the town council supported his decision to not sign the DEP's order because it included a clause that forced the town to file to complete the study on schedule.

McCusker said the state has agreed to pay the town \$250,000—or 50% of the project cost—at the end of the fourth and final phase, which should be completed by June 2002. There will be no fines, he insisted.

McCusker points to the town's financial health as a key achievement. Clinton has enjoyed balanced budgets and surpluses during his years in office, which he credits to watching budgets closely. He is also proud of the response by which the police station and jail school projects recently passed, saying that indicates confidence in the town's leadership.

"Did you know that the town should be involved in?" said McCusker, a former real estate representative for McDonald's Corp. "Did you did this wrong, you did that wrong, especially when you're part of the board and you know you've been around for a long time."



FOOT SPECIALIST Michael Cartwright reviews with client Judith Clayton impressions of feet as she gets fitted for orthopedic shoes at Shoeless Pedorthic Center in Old Saybrook. A popular cobbler along the shoreline for 23 years, Cartwright closed his shop last year and reopened as a specialist in pedorthic care.

Putting Each Client's Best Foot Forward

Former Cobbler Turns To Pedorthics In His 6-Month-Old Practice In Old Saybrook



KENDRA BANELLI
CLINTON, CONNECTICUT

Bonuses, hammer toes, calluses and creaser toes. Michael Cartwright has seen and treated them. Through the thousands of Shoeless Pedorthic Center in Old Saybrook have passed feet that are aching and ailing, and healthy feet in search of assessment and advice.

"Had feet don't better me," he said. "We usually observe them in full of shoes, inserts and highly specialized products that have made many folks feel as if they could trip the light fantastic."

What makes them feel even better isn't solely in the quality material and vitamin E gel soles designed to straighten a broken-down foot, or custom made shoes for feet severely deformed as a result of diabetes, Cartwright has

both tenderness and expertise. For the past 23 years, he was the master cobbler of Cobbler's Corner on Route 1 Post Road. Business was so steady, he could hardly keep up with the thousands of shoes, bootings, moccasins and huggies he repaired each year.

In between, repairing badly worn heels and lifting arch supports in worn-out shoes, Cartwright fixed and sold shoes at his shop. He knew how to clean, or at least significantly help feet problems by fixing, refitting or properly fitting shoes. He was so good at his work that people came from Hartford, New Haven and the farthest corners of the state. The booming business was his and his wife, Janet, to the brink of exhaustion, but Cartwright had a plan.

He took classes to become a certified pedorthist, trained in foot anatomy and construction of shoes and foot orthotic devices. He gained his credential from the New York College of Podiatric Medicine and the Board of Certification in Podiatric Medicine. He took courses in diabetes, biomechanics (the way a person walks) and the anatomy of a foot. The credential permits him to fit and sell footwear

prescribed by doctors.

He closed Cobbler's Corner last year. Before doing so, customers heard the news and started bags brimming with shoes to him. It was overwhelming, he said.

Then six months ago, he reopened, in the same location, but with a new focus. The shop looks different—green carpeting, pretty red velvet, a stylish reception desk and back room cleaned of hangers. What remains are the essential backroom repair tools including several vintage, highly effective sewing machines, wooden shoe molds and other specialized pedorthic supplies. He still repairs shoes, but only orthopedic footwear. Orthopedic shoe repair is quite rare. It's not even listed in most states. It's a highly specialized trade and Cartwright has quickly carved out a successful business. Instead of working custom made shoes—which can cost several hundred dollars—in a repair facility in the Midwest, for example, he can make repairs in his shop.

Pedorthics is the design, manufacture, fit and modification of shoes and foot orthoses intended to ease foot prob-

lems that can be caused by disease, trauma or injury. Cartwright sees folks who want better shoes for sports activities, folks with relatively normal gait who want comfortable, properly fitted shoes, and folks with serious foot problems.

"About 80 percent of people wear the wrong size shoes," he said.

Those who have serious problems are usually sent to him by a doctor. But sometimes it's Cartwright who calls the doctor for them after a consultation. Of business, Medicare and Medicaid pay for a significant percent, if not all, of the cost of shoes Cartwright dispenses.

Before choosing a shoe, Cartwright spends an hour with each customer. It's best to call ahead to make an appointment. Consultations cost \$30 and last about an hour. The cost is sometimes absorbed in the total cost of the visit when it includes some shoes, for example. Cartwright begins the appointment by putting on gloves and asking questions.

He fills out a pedorthic patient profile

PLEASE SEE BANELLI PAGE 30

'Selectman Candidates Offer Sharply Different Styles

By PENelope CHERTON

COURANT STAFF WRITER

MADISON—A low-key Democrat with more than a decade on the school board and a brief Republican run on the heels of the high school building project will compete to become

criticized voting bloc, but Serpenti's come in adopting the school board has sparked some government action on Madison. Democrats were running on LaFontaine to capitalize on the success of the school referendum and said to a second term. The Republicans were searching for a candidate who could overcome La-

ASK THE COURANT

Are Ed and Ray Kalcowski, first selectmen of Portland and Durham, related? M.C. Middletown.

Ed Kalcowski, 48, and Ray Kalcowski, 38, are first cousins. Ed's father, the late Henry "Hank" Kalcowski, and Ray's father, Charles "Coney" Kalcowski, were among the 10 children—seven boys and three girls—of the late Charles and Elsie Kalcowski, Polish immigrants who settled in Portland.

Ed Kalcowski was a police officer in Portland for 15 years before he ran for first selectman. He's now seeking a fifth term.

"Every job," he said, "I'm dealing with the residents." Ray Kalcowski worked for the federal government in the departments of treasury and defense, part of that time as a secret service agent. He retired from government service in 1986 and ran for office in 1987. He

CONNECTICUT

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MONDAY, NOVEMBER 5, 2001

2 • THE HARTFORD COURANT SECTION 8

A Trial Strategy For Ganim



STAN SIMPSON

When it comes to Connecticut mayors accused of corruption, attorney Hugh Koels has seen it — and heard it — all before.

The exclusive defender. The loyal family and community support. The unwavering charges.

The New Haven-based Koels is recognized as one of the state's finest trial lawyers. He has been a player in three of the last five cases of Connecticut mayors accused of being on the take.

I thought about Koels as a constant racketeering indictment began unfolding against Bridgeport Mayor Joseph P. Ganim last week. I haven't seen a state mayor look this defeated after an indictment since James Iyer of Danbury in 1989 — and Joseph Santopiero of Waterbury in 1995.

Koels defended Iyer, who was acquitted, and Santopiero, who was convicted and sentenced to nine years in prison. He also represented former Waterbury Democratic Party boss Thomas Gahan, a co-defendant who later flipped and became a key state witness against former Waterbury Mayor Edward Deegan. Deegan was acquitted in 1981 of bribery charges.

"If this case is anything like the previous prosecutions in federal court that I was involved in, Ganim is in for the fight of his life," said Koels, 58, in a telephone conversation last week. "I don't know how difficult his political campaign was, but when the federal government goes after you as they are in this case, he has got to be prepared to invest a huge amount of time, energy and money in the defense of the case."

Lawyers I've talked with said Ganim is going to need at least \$250,000, which would include expenses for an investigation, a forensic accountant and defense lawyers.

Friday, Ganim stood confidently on the steps of federal court in New Haven, clutching his wife Joseph's hand. A throng of supporters cheered as he addressed the media. The 49-year-old popular five-term mayor, a son of Bridgeport, strongly proclaimed his innocence. He claims to have been betrayed by former friends, adding that he'd be a fool to run his aspirations for governor and disprove his family by engaging in a scheme to put his office up for sale to the highest bidder.

In cases of this magnitude, the personality of the public official can be a deciding factor, even if the public official doesn't testify.

"The personality of the mayor comes across in the way he speaks, the sentimentality of everybody else — if the lawyer knows what he's doing," Koels says. "If the mayor has done terrible things for the city... Don't forget, Jimmy Iyer built the Danbury Mall. He built the biggest thing Danbury ever had, and he did tremendous things in that city. That comes out during the trial, even though he never takes the

PLEASE SEE GANIM, PAGE B2

TOWN NEWS INDEX



DAVID BRADY / THE HARTFORD COURANT

CITY

BY HELEN URINAS

Homefront Attacks Bring Back Anger, Anxiety And Stress For Some Veterans

They know of freedom, this group of veterans. They fought for it. They lost brothers, and friends and peace of mind in its defense. It's why they worry, even though they know how scared everyone is, even though they're scared, too, of giving up too many of those freedoms in the name of protection.

Before Sept. 11, says Jack Johnson, weren't people talking about too many American rights being taken away? Freedom of speech. The right to privacy. He wants to get the bad guys as much as everyone else. But not at the expense of something so many fought and died for.

"Maybe that's what we should be talking about, how we can protect ourselves without turning

back the clock and losing those freedoms," says Johnson, who served in Korea and Vietnam.

"What would you do?" Vietnam veteran George Vining asks. "How would you have it?"

"Common, I just like you," Johnson says. "I'm looking for answers."

There are 10 of them today, surviving veterans of wars that still have a hold on them: Korea, Vietnam, the Persian Gulf. They've been coming to this otherwise empty cafeteria at the Veterans Home and Hospital in Rocky Hill every Thursday afternoon since the terrorist attacks. There are social workers on site. Other support groups. But James McKinnon III, the director of residential and rehabilitative services, thought it might be a good idea to start an informal gathering for anyone who needed to talk about the attacks. They've talked about their anger, their anxiety, their post-traumatic stress disorder.

And there have been flashbacks. Nightmares. But they've been different, the men say. Suddenly, their families are in their anxious dreams. Suddenly, they don't have to visit the past, or close their eyes, to be afraid. The horror is right there on the TV set, Johnson says. One horrific moment

that leads to another and then another. One of the men went to ground zero a few days after the attacks. He knew he shouldn't have, he says. But he had to make sure it was real.

Their wars were real, the veterans say. Their families were left behind, says Now, says James Desautel, who served in Vietnam, you can't protect them. Desautel has family — his son, his daughter-in-law and his grandson — in Turkey.

"It's scared to death for them, I really am," he says. "When I was in the service, I didn't even think about my parents. But now that I'm the parent, all I can do is worry."

"You just never know what can happen when religion is involved, when people really believe that what they are doing will get them into heaven. It just scares me. It scares the hell out of me." In Germany, in Korea, in Vietnam, the veterans say, they knew who their enemies were. But now asks Johnson, when do we fight, and how? It's clear there isn't just one bad guy, no matter how much people wish there were.

"Who are we truly fighting?" Johnson asks.

PLEASE SEE CITY, PAGE B2

THE SEPT. 11 ATTACKS renewed old fears for many veterans and added new worries — about the safety of their families. Paul Manning, left, discusses events at a weekly meeting at the Veterans Home and Hospital in Rocky Hill organized by James McKinnon, center.

Forecasts Mixed On Election Turnout

By MATTHEW HAY BROWN
COURANT STAFF WRITER

In the past eight weeks, Americans have donated hundreds of millions of dollars, given blood in unprecedented volume and donned the landscape with red, white and blue flags in response to what many have called an assault on democracy.

On Tuesday comes the opportunity — for many, the

first since Sept. 11 — to participate in that democracy. But as cities and towns in Connecticut and throughout the country hold elections, officials and experts are divided over whether the surge in patriotism since the terrorist attacks can reverse a decades-long decline in turnout by drawing more voters to the polls.

"People are looking for ways to show support for our country," said Secretary of the State Susan Bysiewicz. "I believe people will translate that surge into voting."

Others are less hopeful.

"One of the things that drives turnout is the ability of the campaign to focus people's attention on the fact that there is an election," said Jonathan Nagler, a professor of politics at New York University. "This campaign has been driven off the media by the events of Sept. 11."

Voters in 160 Connecticut cities and towns on Tuesday

PLEASE SEE TURNOUT, PAGE B2

Foxwoods Patriarch Retains Seat On Council

Hayward Vows To Work Harder To Improve Relations With Mashantucket's Neighbors





DAVID VARGAS / THE HARTFORD COURANT

WEARING A CAP is the only concession Joshua Briggs, 12, of Old Saybrook, makes to alopecia areata, a disorder of unknown origin that has caused him to lose the hair on his head.

Ru N Support

OLD SAYBROOK
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DAVID VARGAS / THE HARTFORD COURANT

BEFORE THE GRAND OPENING of a CVS pharmacy on Blue Hills Avenue in Hartford Tuesday, Humbert Loban reads a promotional insert. Residents are counting on the convenience of having a store close by.

Store Gets A Warm Greeting

She Builds Success On The Basics

A Teacher Of Note Wins Noteworthy Award

By KIMBERLY W. SNOY
COURANT STAFF WRITER

SOUTHINGTON — Call Nancy Chiero a jack-of-all-trades.

In a room supplied with textbooks for every subject and a white board showing how to split syllables, this Southington High School teacher spends most of her day tutoring high-achieving students who struggle with learning disabilities. Within minutes of a half-dozen students filtering in each period, Chiero is juggling subjects as diverse as civics and chemistry, study strategies and writing

SOUTHINGTON

term papers.

But she also swears by the basics — connecting with students with whatever slatches of time she has. She'll drop encouraging notes on desks during a 20-minute study hall that she monitors. Later she'll strike up conversations urging students to think hard about their priorities and choices.

"Kids are basically good kids. They just get easily persuaded," says Chiero, whose colleagues chose her as the local school district's teacher of the year for



DAVID VARGAS / THE HARTFORD COURANT

DIFFERENT LEARNING STYLES require different approaches to teaching, and Nancy Chiero, teacher of the year at Southington High School, tries them all. Here she works one-on-one with Natasha Candelaria, helping her to perfect test-taking skills.

"I thought, 'These kids ... they have such potential. Just with a different approach, they can really make it.' " She wound up earning a master's degree specializing in learning disabilities.

She stayed 10 years in her first job as a resource room teacher in a Beacon Falls elementary school, providing special help for children with learning dis-

proach, as well as more parental involvement, Chiero said.

In the mid 1970s, she said, "A teacher could say, 'Nancy, I have four kids who need help.' I'd say, 'Come on in.' "

Now, students are screened at an early age, and a team of teachers, administrators and parents develop a customized program for those who show a need

"It's whatever works. Bottom line, these kids want to succeed. They want to be in the mainstream, they want to go to college. And we'll do whatever it takes to make it happen for them."

NANCY CHIERO
SOUTHINGTON HIGH SCHOOL TEACHER OF THE YEAR

understand why they need extra help, Chiero's students say.

Many of the 20 or so students under Chiero's charge this year are considerate smart. "We just don't learn the same way as everyone else," said Karlin, 16, who described having trouble arranging sentences in a logical order.

"It's a lot more work than you think," Karlin said.

"I don't think Matty has to do so cards," she said, indicating a classroom cramming for a biology quiz on DNA and the genetic code. "But he does, because that helps him learn better."

Chiero often reads aloud to her students, or plays them books on tape, high-energy veteran of five marathons who now trains for mini triathlons. Chiero, 48, doesn't blink at getting out at home. In a pinch, she even invites

State, City Police Wind Up Partnership

CONTINUED FROM PAGE A1

occurrence in May, have paid dramatically, he said, in very pleased with how everyone worked together on "Marquis said. The pairings troopers with Hartford officials said, went a long way toward improving police visibility in high-crime neighborhoods. State police Sgt. Sal Calvo, who supervised the troopers assigned to the crackdown, said the officers understood from the beginning that they were there to not to take over. "I knew there might be some element of us coming in, and need to let the Hartford officials know that they're here and we're just there whatever they want us to do to," he said.

Marquis said this year's crackdown did not repeat mistakes often made during similar joint efforts in the '80s when gang violence gripped the city.

In particular, the chief said, he also great pains to remind the assisting agencies, including the state police, that Hartford officers were already making gains on the crime problem before the crackdown began.

The arrival of the outside agencies said, should not be taken



DAVID VARGAS / THE HARTFORD COURANT

HARTFORD POLICE OFFICER FRANCIS PERRONE, left, and state Trooper Stan Domjan clear empty syringes and plastic bottles left behind by heroin addicts on a back porch of an abandoned building on Hungerford Street in Hartford. State troopers and Hartford police have teamed up for the past four months in an effort to crack down on drugs and guns in the city.

this problem on our own for several weeks before the other agencies arrived," he said, referring to several raids and arrests that he

police force a boost. The Hartford force has 40 fewer officers than its authorized staffing level of 440.

Now, as the crackdown is ending, Marquis said the public should not be concerned that the city is vulnerable to another crime wave.

"Sure, we would like more officers out there, and that's a top priority for us, but we feel we can get a handle on any future problems that might pop up," he said.

Marquis said his department will keep conducting sweeps where crime is on the rise. The raids, he said, will be carried out by officers from the department's investigations, patrol and community response divisions.

"We'll draw on all our resources to keep things from flaring up," Marquis said. He added that while he does not foresee the need to invite state police in for future crackdowns, he hopes for continued assistance from agencies such as the state parole board and the U.S. Immigration and Naturalization Service.

One of the crackdown's main goals, he said, was to use the resources of the outside agencies to round up people who were want-

ed on parole and probation terms. Hartford officials hoped to use state and city courts to secure lengthy sentences for serious drug weapons offenders. Marquis said dozens of parole violators rounded up throughout the four months and there were at least five grand jury indictments.

Jackie Fungemile, a neighborhood activist who has argued for better police protection in the city, is not concerned that will pick up again now that troopers are leaving.

"As a resident, I applaud the state police and the city police did. They did a darn job," she said. "I have confidence in our officers. Let's hope it guys get the message."

For state troopers like G, the joint crackdown offered some chance to work in a peaceful environment and a liaison with the public.

"For a police officer, it's being in Disney World," he said. "I got to know a lot of people unless we were looking for something, people seem to appreciate having us around do it again in a heartbeat."

Long-term coverage will show in the days after the national article. In those days

that day in 1991, the first time the story was told, it was a story about a woman who

was a woman who was a woman who was a woman who was a woman who was a woman who

B6 THURSDAY, NOVEMBER 8, 2001 • THE HARTFORD COURANT •

IN HARTFORD'S NEIGHBORHOOD



DAVID VARGAS / THE HARTFORD COURANT

LAURA WEBB, 43, is used to having her hands in the dough. But instead of tracking money, the former chief financial officer is now baking bread, scones and cookies in her new bakery franchise in Hartford.

CRUNCHY CRUSTS BEAT CRUNCHING NUMBERS

By JOHNNY MASON
COURANT STAFF WRITER

Laura Webb, 43 and a single mother, said goodbye to the office

November's specialties, for example, are cranapple, cranorange and pumpkin nut and spice.

The price of the bread — each loaf weighs about 2 1/4 pounds —

of her five employees. "She wants to make it work."

Since opening on Maple Avenue, Webb has donated her time and bread to several activities and events, including

Students, Fall Shows

Members of the Trinity Senior College study group a day life's transition the events of 2

They will go to Trinity's Fall 16 and 17, at 8 college's fall "Dancing It Out"

The work was and emotive against a backdrop by the senior Peter Jones composition 1 or, 88.

"Dancing It Out" guest artists and students

Tickets are mission and

and Trinity's

For information Arts Center 207-2199, or v

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FEATURE HUNTING AND ENTERPRISE PHOTOGRAPHY

Local news coverage was slow in the days after the terrorist attacks. In these slow news days, Courant photographers search for stand-alone photography for the Zone section fronts. Each shooter will often be assigned to one of the nine zones that The Courant covers, to look for any scheduled or unscheduled events to photograph.

Feature photography depends greatly on how well you know the community you are photographing. A healthy dose of luck also helps. Photographers assigned to do enterprise photography for a particular zone have to check in with the corresponding bureau for any events that could have any visual potential. In four out of five times that I did enterprise, the bureaus had no useful information for me. At that point, photographers rely on intuition and luck to come up with interesting images.

While shooting features, most of the time is spent driving or walking around as photographers look for photo possibilities. This was perhaps one of the few negative aspects of working at The Courant. I was left to my own resources to come up with feature photos, without receiving advice from editors or shooters. But it was no big problem, I had acceptable results to show to the Zones editor.

Feature photography, especially feature photos with content, is perhaps one of the biggest challenges I found while shooting for the paper. There were many things that I had to learn as I went before I felt comfortable doing enterprise photography.

These five enterprise assignments were done by cruising or walking around in places I expected to find people engaged in their own activities. While I had the opportunity to be creative and experiment with angles and lenses that could make an ordinary situation extraordinary, I used a more documentary-style approach to features. I regret that I didn't explore other methods.

TOWN NEWS

Effort Fails To Reduce Bail

\$3 Million Holds In Murder Case

By KENNEDY MAGE
COURIER STAFF WRITER

NEW BRITAIN — Bail increased at Wednesday Friday for Jeffrey Stenner, a former restaurant and bar owner.

SOUTHINGTON

charged with murder in the 1980 slaying of his accomplice in the "Santa Claus" restaurant robbery. In August, Stenner pleaded guilty to a six-month federal prison term for violating probation by going to Providence, R.I., to visit his fiancée. Stenner's lawyer, Brian Wolf, acknowledged to New Britain Superior Court Judge Howard T. Cronin Jr.

Murphy and Stenner had a motive — to keep Schmidt from talking.

But Stenner "had every intention of coming back," and eventually did so voluntarily in January, even though he knew he was under investigation for the death of Robert Schmidt. Wolf told Superior Court Judge Howard T. Cronin Jr. Stenner's body was found outside a Southington church on Dec. 26, 1980, shortly after he helped Stenner and others into an abandoned car in West Hartford. Stenner drove on Santa Claus for the robbery. Stenner, arrest warrant issued via for Stenner and his four co-defendants in the murder case have no information. "The evidence Mr. Stenner directed, or had something to do with, the death of Mr. Schmidt," Wolf said. But, the documents implicate defendant from trial as the one who recruited three other men to help kill Schmidt, he said.

"I think the state's case is very weak. A \$3 million bond is excessive," he said, asking that his client be allowed to post a \$100,000 to \$200,000 bond and remain at home with electronic monitoring.

But New Britain State's Attorney Scott Murphy said Stenner had a motive — to keep Schmidt from talking about the Santa Claus robbery and a 1987 around an robbery. Stenner, who spent about seven years in federal prison for the 1980 robbery, also had collected on a \$100,000 life insurance policy of Schmidt's, Murphy said.

And although Stenner says he does not know co-defendants Gilberto Delgado, John Gonzalez and Lawrence Zamp, he "started the process that led to the death of Mr. Schmidt in 1981," Murphy said.

The arrested six million was set for the 1980 robbery, which ended in a \$100,000 life insurance policy. "I'm concerned that he has substantial assets."

Setting the case against Stenner is not a "case of the week" or "case of the month," Stenner ordered that had occurred at \$1 million.

Truck Driver Charged In Fatal Crash

By MATTHEW HAY BRUNE
COURIER STAFF WRITER

ARAWIDE

0001.01 — A New Britain truck driver has been charged with two counts of negligent homicide in connection with a May collision that killed a mother and daughter from Wallingford on the 95th Street Causeway.

Michael Pitt, 40, died May 21 when her car was struck at the highway's

intersection with New Park Drive by a Connecticut Water Powering truck driven by Kenneth Clark, police said. Kenneth Pitt, 30, died of her injuries the following day.

Pitt said Pitt's 1986 Buick Regal was stopped at a red light on the north-

bound side of the highway when Clark's 1986 Mack truck plowed into it. The truck was traveling, the truck showed in the damage. Clark, 35, was not injured.

Clark, of 26 Williston Ave., turned himself in to Berlin police Thursday, police said. He was arrested on a warrant charging him with two counts of negligent homicide with a motor vehicle and failure to maintain a reasonable distance.

Clark was released on \$10,000 bail pending an appearance Oct. 15 in New Britain Superior Court.

The Pitts were the eighth and fifth victims in the South End accident on the Wallingford Causeway that week. A driver and a motorcycle died in separate accidents in Wallingford, and another driver died when his car hit a barrier in Berlin and burst into flames.

SIGNS OF THE SEASON'S CHANGE



CAROL MILLER collects pots of chrysanthemums Friday from her pickup truck at Edmonstone's, a floral and gift shop on Boston Turnpike in Coventry, in preparation for the season's sales. Chrysanthemums are placed in home and stores in the first weeks of fall.

LOCAL OBITUARIES

E. Ptaszynski, 79; Bristol Resident

Edward John Ptaszynski of Bristol died Friday. He was 79.

He was a U.S. Army veteran of World War II and a member of St. Bernard's Church, where he served as a lector and altar server at the Polish Mass for many years. He and his brother Lucien became owners of Anthony's Market upon the death of their father. He also was a meat cutter at Schmidt's Market and a courier for Bristol Savings Bank.

He is survived by his wife, Francis Ptaszynski, a son, the Rev. Thomas Ptaszynski of New Milford, two daughters, Eileen Ptaszynski of Bristol and Maryann Ptaszynski of Torrington, a brother, the Rev. Stephen Ptaszynski, several grandchildren and great-grandchildren and many nieces, nephews, cousins and friends.

The funeral will be Tuesday at 10 a.m. from the O'Brien Funeral Home, 34 Landon Ave., Plainville, to St. Bernard's Church, West Street, Bristol, for a Mass at 11 a.m. Burial will follow in St. Joseph Cemetery, Bristol. Calling hours are Monday from 2 to 4 p.m.

Donations may be made to Catholic Relief Disaster Fund, c/o Our Lady of the Lakes Church, 3 Old Town Park Road, New Milford, CT 06038.

Juan A. Perez, 44; Bristol Resident

Juan A. Perez of Bristol died Thursday at Bristol Hospital. He was 44.

He was born in Guaymas, Puerto Rico. He is survived by his wife, Esperanza Perez of Bristol; three sons, Arnaldo and

Orlando Perez, both of Bristol, and Juan A. Perez Jr. of Puerto Rico; two daughters, Victoria and Yvonne Perez, both of Bristol; two brothers, Julio Perez of Hartford and Paul Perez of Florida; three sisters, Teresa Ballew of Bristol, Olga Varguello of Puerto Rico and Juana Perez of New Britain; and several aunts, uncles, cousins, nieces and nephews.

The funeral is today at 11 a.m. at Park Funeral Home, 30 Bellevue Ave., Bristol. Burial will be private in West Cemetery. Calling hours will be at the funeral home to day from 2 to 4 p.m. until the service.

Robert C. Nygren; Of Kensington

Robert C. Nygren of Edmond Road, Kensington, died Thursday at New Britain General Hospital. He was 79.

He was born in New Britain and moved to Kensington in 1940. He was a graduate of New Britain High School and took night training at North Carolina State University. He worked with the U.S. Army Air Forces in World War II and flew more than 20 missions over Japan. A graduate of the University of Connecticut, he worked at the Bend Credit Co. and spent a number of years in auto retailing and at American Discount Services, before founding his own at Ashton Printing Co. He was an officer and former church council member of the First Lutheran Church and a member of the former Marquette Lodge A.F.M., now in Southington. He also served on the directors staff of the Light House Temple Shrine and was a member of the Bristol VFW.

He is survived by his wife, Eleanor Delaney Nygren, a son, David Nygren of New Hartford; three daughters, Beth, Anne of Kensington, Laura Rivers of Plainville and Nancy Berland of Farmington; a brother, Edward Nygren of North Church Building Fund, 100 Main St., Berlin, CT 06033.

Services with military honors will be held Tuesday at 10 a.m. at First Lutheran Church, 75 Franklin Square, New Britain. Burial will be private in Maple Cemetery, Berlin. Calling hours are Monday from 2 to 4 p.m. at Corbett Funeral Home, 41 Franklin Square, New Britain.

Donations may be sent to the New Britain Salvation Army Disaster Fund, 75 Franklin Square, New Britain, CT 06033 or a charity of the donor's choice.

Alfred Johnson; Of Cromwell

Alfred Andrew Johnson of Pilgrim Manor, Cromwell, died Wednesday at New Britain General Hospital. He was 80.

He was born in New Britain and lived in Plainville before moving to Cromwell in 1980. He had been employed at Chas. Wright Aircraft Co. and later at Chamber Evans before retiring and operating Laurel Manufacturing Co. in Plainville. He retired from The Healey Works.

He was a member of Bethany Community Church, where he served as an altar boy and was on the board of trustees. He also was a Deacon.

He is survived by a brother, C. Harold Johnson of Cromwell, and several nieces and nephews. He is with Helen Gorman Johnson, died previously.

The funeral will be Monday at 10 a.m. at Pilgrim Manor Chapel, Cromwell. Burial will be private in Fairview Cemetery, New Britain. There are no calling hours. Erickson Funeral Home, New

Britain, is in charge of arrangements.

Donations may be made to Bethany Church Building Fund, 100 Main St., Berlin, CT 06033.

F. Rafaniello, 77; Bristol Resident

Francis C. Rafaniello of Bristol died Friday at Hartford-Windsor Health Care Center in Berlin. He was 77.

He was a lifelong city resident and was employed at the New Department of General Motors, where he worked for 20 years for the city police department before retiring in 1960. He also worked at Ciggy's Cafe and Rafaniello's Restaurant. He was a U.S. Army veteran of World War II and a member of the Police Association of Connecticut and St. Anthony Church.

He is survived by a son, Francis "Chip" Rafaniello Jr. of Bristol, two stepsons, William M. Colligan of Southbury, Vt., and Michael Colligan of Thompsonville, Vt.; stepdaughters, Joanne Johnson, Joanne Lefebvre and Monica O'Leary, all of Bristol; Cheryl Johnson of St. Cloud, Fla.; and Colleen Johnson of Wallingford, Vt. Mary Moore of Bristol, many grandchildren and great-grandchildren and several nieces and nephews. He was a member of St. Anthony Church for a Mass at 10 a.m. Burial will follow in St. Joseph Cemetery, Bristol. Calling hours are Monday from 4 to 6 p.m. at the funeral home. Donations may be made to the Boston Fund, 25 Leeward Ave., Boston, MA 02115.

The funeral will be Tuesday at 9 a.m. from the Park Funeral Home, 30 Bellevue Ave., to St. Anthony Church for a Mass at 10 a.m. Burial will follow in St. Joseph Cemetery, Bristol. Calling hours are Monday from 4 to 6 p.m. at the funeral home. Donations may be made to the Boston Fund, 25 Leeward Ave., Boston, MA 02115.

He is survived by a brother, C. Harold Johnson of Cromwell, and several nieces and nephews. He is with Helen Gorman Johnson, died previously.

The funeral will be Monday at 10 a.m. at Pilgrim Manor Chapel, Cromwell. Burial will be private in Fairview Cemetery, New Britain. There are no calling hours. Erickson Funeral Home, New

Bloody Shirt Shown At Murder Trial

SOUTHINGTON BRIEF

TOWN NEWS

ALTERATIONS

Day
Care
Center
Loses
License

Arise And Shine Center
Closed Since February

By DON STACOM
COLUMNIST/STAFF WRITER

ENFIELD — After reviewing a series of long-standing complaints about neglect and dirty conditions, state health officials have revoked the license of the Arise and Shine Day Care Center.

ENFIELD

A Department of Public Health hearing officer last week decided to terminate the operating license for the troubled center, which has been closed since February.

Karen Prince, director of the center, could not be reached for comment Wednesday.

Arise and Shine had operated in the basement of the Holy Cross Polish National Catholic Church on Enfield Street.

Several months after the state ordered an emergency shutdown in February, Arise and Shine doctors needed its telephone and removed all of its signs from the property. But Prince maintained that the center was ready to reopen and asked the public health department all summer to give Arise and Shine another chance.

Arise and Shine's most recent problems date to 1998, when state investigators determined the staff had neglected children, ignored hazards in and around the building and allowed the center to become dirty. The state levied a \$2,000 fine and required Rodney Almeida — who, at the time, was Arise and Shine's administrator and Holy Cross pastor — to sign an agreement promising that the center would follow stricter procedures for staffing, cleaning and record-keeping.

State inspectors reported finding new violations last year. Prince, who took over after Almeida left the center in August 2000, said she and her staff were trying to improve the facility. She acknowledged some of the relatively minor violations, but disputed the new allegations that the center was still dirty and still neglecting children.

The state was in the midst of a lengthy hearing into those new allegations when it learned in February that police were investigating reports of Arise and Shine staff members smoking marijuana on the job. The state ordered an emergency shutdown, but continued the hearing.

Hearing Officer Donald H. Levinson acknowledged in June that the marijuana allegations hadn't resulted in arrests, but concluded that other evidence of rule violations warranted permanently revoking Arise and Shine's license.

Prince appeared in August, but Hearing Officer Dennis Bennett ruled against her in a one-page statement on Sept. 26 that endorsed Levinson's recommendation.



THE PRICE OF FAITH may have no monetary designation, but the restoration work at St. Patrick's Catholic Church in Enfield, which is expected to be finished by December, carries a price tag of approximately \$750,000. As part of the job, Fausto Lefebvre, left, and Manuel Lando, from St. Andrews Art Studios in New York, remove a section of St. Patrick's altar Wednesday.

Altered Road Plan
Seen Aiding Town

By LEE FOSTER
COLUMNIST/STAFF WRITER

VERNON — When the state proposed widening West Street to improve traffic flow, Town Administrator

VERNON

Larson Shaffer now trades ahead.

The area being considered for widening, between Oak and Regan streets, is a heavily used route with only stop signs for traffic control. Children use the streets to get to and from Maple Street School.

"People already drive very fast along West Street. If it were wider, wouldn't you think people would go

even faster?" Shaffer said Wednesday. Instead, he proposed moving the entrance to Regan Street several hundred feet north directly opposite West Main Street and putting in a four-way traffic light at the intersection.

"It will be safer for pedestrians, on-bike and people on bicycles," Shaffer said. Last week, Shaffer and state Rep. Claire Jankowski met with the state Department of Transportation to pitch the idea. Jankowski had arranged the meeting after learning that there were no funds for such a project. By the end of the meeting, Jankowski said, the DOT had decided it could free up \$250,000 to cover the cost of the widening.

PLEASE SEE WEST, PAGE 36

Voters
Back
Prison
Plan

State Will Pay
To Expand Facility

By LARRY SMITH
COLUMNIST/STAFF WRITER

SUFFIELD — Voters overwhelmingly approved Wednesday the expansion of the MacDonough Correctional Institution in Suffield.

In a 300-75 referendum vote at MacDonough Middle School, residents endorsed a plan to expand the prison facility by as many as 700 new beds in

SUFFIELD

exchange, the state will give the town \$1.4 million and boost the annual payment to tens of tens of at least \$100,000.

First Selectman Robert Skinner said he was not surprised by the results of the vote.

"I anticipated that the majority of the people would be in favor of it," Skinner said. "The hope is that we will have a better prison than we have now."

Edward Basile, the Democratic candidate for first selectman, said that, while he supports the expansion, he was disappointed in how the center was handled. He said there had not been enough opportunity for public input and not enough publicity by the town and local media.

Basile, the town's treasurer, said there should have been more opportunity for input from residents on how and where the money the state will pay the town is going to be spent.

"I would have been a whole lot happier if a lot more people were involved," Basile said.

Elaine A. Sierzynski, Republican candidate for first selectman, said the agreement provides funding in many areas residents have said were important and it addresses concerns of those who live near the facility.

Sierzynski, who helped negotiate

PLEASE SEE PRISON, PAGE 36

Developer Plans
Senior Complex

By DAN LUKASIK
COLUMNIST/STAFF WRITER

SOUTH WINDSOR — A local business man is planning to submit a proposal to town officials for a senior residence de-

SOUTH WINDSOR

velopment in the town's retirement area. Robert Cline, a developer, wants to build a 20-unit complex with a common city hall and 7 acres of green space, said Peter DeMille, Cline's consultant.

The units would cost from \$200,000 to \$300,000 and have 1,000 to 1,200 square feet of living space. The complex would be up-scale and for people 55 and older, DeMille said.

The complex, if approved, would be the town's seventh senior-residence develop-

ment, a special designation under town zoning laws.

DeMille said the proposal would be given to town officials in four to six weeks.

A zoning amendment has to be approved along with a site plan application. Town law allows a maximum of 1,400 square feet for each multifamily unit.

The proposed site is part of a 40-acre tract north of Route 1 that is owned by MG Realty. About 55 acres of it is zoned for industrial use.

DeMille said the units would have wheelchair and ramp styles with attached garage and one-floor living. The complex would be the first of its kind in the southwest area of town.

Cline last year won approval to build a 12-unit subdivision of larger, upscale homes known as Evergreen Estates near the Topstone Golf Course.

HOOKER DAY PARADE IS A GO

By JOANNA MECHLING
COLUMNIST/STAFF WRITER

red, white and blue theme this year. Its planning committee had

Trumbull, Church and Main streets and back to Arch Street. Marchers are



TOWN NEWS

NEW BRITAIN • BRISTOL • BERLIN • PLAINVILLE • SOUTHINGTON

VOTE IS SET ON FUNDS FOR TEAM

By MATTHEW HAY DENNIS
COURANT STAFF WRITER

NEW BRITAIN — The common council is scheduled to vote tonight on whether to give the Connecticut Wolves \$400,000 to make up the deficit in the minor league.

NEW BRITAIN

Wolves team racked up during its first year under city ownership.

The proposed transfer is one of many in a plan to balance accounts in the 2000-01 city budget that was made possible by a \$100,000 operating surplus for the fiscal year. The council is set to take the matter up at their regular meeting scheduled for 7:30 p.m. in council chambers at city hall.

Mayor Lucien Pawlak signed the loans from the 2000 season on: disappointing attendance and high workers' compensation costs.

"It's the first to admit we could be doing better in some areas," he said Tuesday. "Can we increase revenues? Most definitely."

Pawlak said the team would likely show a smaller deficit for the 2001 season, and predicted it would break even in 2002, making it attractive to potential buyers. He said the city is actively talking to two ownership groups that could bring cash and expertise to the minor league franchise.

Pawlak led the city effort to buy the Wolves in 1989 for \$60,000 and a \$10,000 loan. His plan was to keep the team in New Britain while mounting a buyer who would agree to do the same. On Tuesday, he renewed his support for presenting sports and entertainment options in the city.

Alderman candidate Louis Salvo questioned the transfer to the Wolves, in light of Pawlak's reluctance to consider giving school officials more money for textbooks before hearing an explanation of the district's shortfall.

"We've got money for soccer balls, but no money for textbooks," asked Salvo, a Republican running against Pawlak's Democratic slate.

With operating deficits and increased services provided by other city departments, Salvo said, the Wolves could end up costing the city as much as \$1 million.

"None of that money came from anywhere but taxpayers, but the taxpayers never got to vote on this," he said.

Pawlak said the Wolves would repay other department for in-kind services. He said the council would take up school textbooks when School Superintendent Dennis Kuhn identifies the need for them.

Boyfriend
To Face
Murder
ChargeArraignment Today
In Hammer KillingBy BILL LEVINHART
COURANT STAFF WRITER

NEW BRITAIN — The boyfriend of a school crossing guard found beaten to death in her bed last Thursday will be arraigned this morning on a charge of murder.

Pauline Hammer, 41, of 12 South St., was arrested midday Tuesday as he was being released from New Brit-

NEW BRITAIN

ain General Hospital. He'd been there since police found him — unconscious from an apparent suicide attempt — near the victim's body in their South Street apartment.

"We posted a police guard at the hospital as when he was healthy enough to be released, we served him with a warrant and took him into custody," Capt. Michael Sullivan said.

The victim, Rubylyn Hayes, 44, died from blunt trauma wounds on her head, inflicted with a hammer, police said Tuesday.

Police found her dead in her bed after officers responded to a 911 call from one of Hayes' twin daughters at the family apartment.

The motive for the crime has not been made public, but police found a note at the scene written by Hammer. Police said Tuesday that they are not certain what Hammer suggested to try to kill himself.

Hammer, also a school crossing guard for the city, is being held with bail set at \$1 million.

Students and parents were shocked last Thursday to learn of the death of Hayes, who helped students cross the intersection at South Main and Ellis streets. She was described as a gentle person, always friendly to students and very generous to her three children.

THE PULL OF PARENTHOOD



AFTER AN AFTERNOON OF READING and walking at Stanley Quarter Park in New Britain, Chris McLean has his hands full: on the one, his dog on a leash; on the other, his sons Liam, left, and Lucas in a wagon cart. McLean, a musician and a private tutor, is a stay-at-home dad. "I try to bring the boys out to the park once a week," he said.

Town Relaxes
Requirements
For Clerk PostBy SAUNDRA TIMOTHY BERRY
COURANT STAFF WRITER

BRISTOL — A scarcity of candidates for the town clerk position has prompted town officials to extend the application deadline and to relax the job requirements.

Four candidates applied for the position by the Sept. 26 deadline, only one of whom had the requisite qualifications.

BERLIN

"I want to take a look at more than one candidate," said Town Manager Denise Therrien, who moved the deadline to Monday.

Originally, applicants were required to have town clerk certification. Now, the town is willing to take candidates who are willing to go through the certification process, which could take three years.

Therrien said she made the decision after consulting with town clerks at a national conference. They told her the mandatory certification seems to have worked. The town

Board Approves New Schools Post

Assistant Superintendent May Be On The Job Early Next Year

By LORETTA WALDMAN
COURANT STAFF WRITER

PLAINVILLE — Over one member's pleas for fiscal restraint, the school board Tuesday approved a request by Superintendent Kathleen Binkowski to hire an assistant superintendent. Filling the position now would send a "message

PLAINVILLE

to the community that approved a stripped-down budget from which several new teaching and staff positions had to be cut, argued member Freda Senelick.

For filling it, Binkowski asked for Binkowski and spending more money in the long run, the rest of the board said before voting 11 to grant Binkowski's request to post the job.

"The other ambitious goals we've set for Dr. Binkowski cannot be accomplished without getting Dr. Binkowski an assistant superintendent

member William Dumas said.

If the board waited until the next year to fill the position, as Senelick urged, programs and initiatives would suffer, member David Brown said. "And I don't think that best serves the needs of the district and our children."

The new position is an upgrade of Binkowski's former job — director of strategic planning and professional standards. Since her promotion in April, she has juggled the responsibilities of both positions and, for the seven months before that, effectively ran the district during the tenure of former Superintendent Robert Morrison.

After \$60,000 was cut from the budget, the board agreed not to fill the position until half way into the budget year. Even with the board's approval of a search, the job probably will not be filled until early next year, Binkowski said.

"By the time you advertise and conduct interviews, it will be January or February," she said. The title change was necessary, Binkowski said, to attract a high-quality candidate. The po-

sition will pay \$80,000 to \$100,000 a year.

Senelick feared the approval would validate accusations by residents that the district was top-heavy with administrators. Holding off on hiring an assistant superintendent, she said, would promote the board's credibility in the community.

"It would demonstrate that there have been sacrifices across the board," Senelick said.

In other business, the board voted unanimously to accept all international field trips on or after June 2002 and all out-of-state field trips, with the provision that the decisions would be revisited in January. The uncertainty created by the Sept. 11 terrorist attacks and the start of military action in Afghanistan prompted the recommendation, Binkowski said.

"When we're talking about the safety and security of students, I would rather err on the side of conservatism and caution," she said.

Trips to France and Spain had been scheduled for February and April, and others were planned to New York, Florida and Massachusetts.

Plant Agrees To Abide By Noise Limits

TOWN NEWS

SCHOOL'S BLUE RIBBON CAUGHT ON WEB

By CAROLYN MOREAU
COURANT STAFF WRITER

WEST HARTFORD — The picture was a little fuzzy, but the fourth-grade class at Smith School had no trouble recognizing the figure in the elegant blue suit.

WEST HARTFORD

"Mrs. Simpson!" the cry went up. Delmer Delmer, 9, got so excited that he left his seat and jumped up and down.

At that moment, hundreds of miles away in the nation's capital, Principal Natalie Simpson was receiving an award that recognizes the Plorence E.

Smith School of Science and Technology as a Blue Ribbon School. Students watched the award ceremony live on an Internet webcast appearing on two large television monitors at the front of their classroom.

Smith was one of 12 schools nationwide to receive a special honor from the U.S. Department of Education proving their use of technology. This is something of a coup for Smith, which embodies the district's goals for technology at the elementary level.

Smith, as a magnet school, is unique in having all its classrooms outfitted with television monitors and computers. Technology plays a major role in the school's curriculum.

"Some people are concerned that technology is making students less interactive with their teacher,

but I think the opposite is true," said Steve Wiericki, the school's curriculum specialist. "The need to interact with the teacher software when you bring in technology. There is too much to know that the students need to be guided."

Students producing the traditional written assignments, students at Smith get the opportunity to use computer tools such as PowerPoint and videotape on their projects. The school owns a full-size video camera and equipment for digital video editing, brought using a grant from the Plorence E. Smith School of Science and Technology.

Not all the teachers chose to have their classes watch the webcast on Thursday afternoon, although they could have done so. An award ceremony is potentially a dull event, and some wondered

how long their students would remain interested.

But in teacher Teresa Gidini's fourth-grade class, the students paid close attention.

Delmer, who'd jumped for joy when he saw his principal, said he'd been worried the ceremony would take too long and the class would have to switch to math before Simpson got the award.

Caroline Adams, who gave her age as "almost 9," said she was excited to hear that a school in Jacksonville, Fla., also got a Blue Ribbon Award. "I lived in Jacksonville for eight years," she said. "I wonder which school it was."

School Superintendent David P. Skidmore dropped in to watch the webcast with the students.

"I think that I almost watched it alone in my office," he said after the youngsters erupted in cheers.

TO EVERYTHING THERE IS A SEASON



CHARLIE SCHLOSLEY, right, clears leaves around tombstones with a leaf blower at the Old St. Francis Cemetery in Torrington. To the left is Brian Hogan.

Building Tax Base A Top Priority

But Parties Differ On Best Way To Tackle Issue

By TONY DOANLE
COURANT STAFF WRITER

SIMSBURY — Economic development — or the lack of it, in Simsbury's case — is the common theme in this year's races for first selectman and the board of selectmen.

The voters facing a stronger

SIMSBURY

business base in town have become leader over since a proposed \$80 million high school was shut down by the board of selectmen in January, when it became obvious the town couldn't afford it.

Democratic and Republican candidates agree that a stronger tax base is needed to continue to support the town's high-ranked school system. And all the candidates agree that economic development is vital to the town.

But they disagree on exactly how to go about it.

Their differences were apparent at a candidates' debate held Wednesday at the CLAF building, hosted by the Simsbury Chamber of Commerce.

All six positions on the board of selectmen are up for grabs. While the Democrats, led by First Selectman Anita Mader, 55, tout the creation of a nonprofit organization to bring in businesses and federal and state grants, the Republicans, all incumbents headed by Selectman Tim Vincent, 53, would take a more direct approach by marketing the town themselves.

Madeleine Manning for a second term as the town's top officer, is on a state with incumbent William Garry, 42, and newcomers Stephen Barwick, 52, a music teacher at Simsbury High School, and Tara Devlin-Winters, 36, a full-time mother.

Bernice Mader's neighbor of more than 30 years, was a member of the board of assessment appeals for two years and the Simsbury Historic

Election Shapes Up As No Contest

By DANIEL P. JONES
COURANT STAFF WRITER

GRANBY — If you live in Granby and are looking for bits of news from the local political arena, keep waiting. But if you, like the job local politicians are doing, you're in luck again this election season.

As usual, there are virtually no contests in the Nov. 4 municipal elections.

First Selectman William J. Simonski, a Republican, is reelected, as are the two Republican selectmen, John B. Flint and James W. Goss, and the two Democratic coun-

GRANBY

bers of the board of selectmen, Sally S. King and Ronald P. Desjardins.

Assessing every candidate gets at least one vote, they will all be re-elected, and Carol Smith, assess clerk.

The exception: a free-way race for three seats on the board of education.

A newcomer, Lynn F. Gualione, is the only Democrat running, while Republican incumbents Matthew T. Rutka and Frank S. Judson Jr., and fellow Republican Benjamin L. Perrin, a former school board member, are vying for seats.

"Rarely is there a contest," said Smith, who has held the town clerk job since 1986. "I think most people are happy

A Neighborhood Fishes For Answers
Another Boat Is Dumped On StreetBy JOHNNY MASON
COURANT STAFF WRITER

Five months after a shipwrecked fiberglass boat was mysteriously left stranded on a Hartford street in the dead of night, a 19-foot angler vessel lies on

HARTFORD

sidelines in the same spot on Chandler Street.

"Someone must think this is the new boat launch area," said Jackie Berthia, a unit director at the Southwest Boys and Girls Club at Chandler Street and Flatbush Avenue, about 300 feet from the boat with no name. "I don't know if it is the same person or not, but it's getting tiring."

Residents have become frustrated by the abandoned cars and other debris frequently dumped along the 1,200-foot stretch of road between Flatbush and Sherbrooke avenues. And now they are mystified by the newly abandoned fiberglass boat.

Like the 14-foot fiberglass boat that was left five months ago in the same spot toward the northern end of Chandler Street, this one was found with no engine, trailer or traditional nickname written on it.

Ned Wronenberg, sales manager at Norman Marine Inc. of West Hartford said people call all the time asking where they can dump a boat. Because most junkyards or landfills refuse to accept boats, Wronenberg said his stock response has been, "God only knows."

"We had a fiberglass boat out back we wanted to get rid of," he said. "We had to cut it up with a chain saw."

A 19-foot angler is used primarily for salt- or fresh-water fishing. A new one — with a trailer and 120-horsepower engine — sells for about \$10,000, Wronenberg said.

Lt. Neil Dryfo, spokesman for the Hartford Police Department, said the traffic division, which is responsible for the removal of abandoned vehicles — including boats — has been notified.

PLEASE SEE DEBATE, PAGE 38

e Is A Go

Troubadour, Church and Main streets and back to Arch Street. Marchers are asked to arrive between 10 and 11 a.m. to line up.

Right after the parade, a festival with food, vendors and activities for children will take place on Arch Street, ending at about 4 p.m.

The 1-mile, one-hour parade, now in its 11th year, will welcome back members from previous years, such as the Come Street Cornbread from the West End neighborhood, the Precision Lawn Mowing Team, Bridezilla's Bewitched and Mr. and Mrs. Thomas Hooker.

About 1,000 participants and about 5,000 spectators are expected this year, organizers say.

PLEASE SEE HOOKER, PAGE 20



TODD BIANCO secures oversized pumpkins on the bed of a pickup truck at Beshanks Farms in Suffield Wednesday. Bianco and friend Ricky Quillette purchased five pumpkins to be used as Halloween decorations at Shaker Farms Market in Enfield.

SPOT NEWS PHOTOGRAPHY

One of the two spot news assignments I shot spot news gave me my only front-page photograph for The Courant. To plan for spot news, the photo department schedules one photographer as the "news-of-the-day" shooter. He or she will remain at the paper in case any breaking news situation develops. While they may not shoot a single frame during their shift, news-of-the-day photographers are expected to use their time well and keep busy, either researching future stories or updating their paperwork.

On this particular assignment, I switched with news-of-the-day photographer Bob McDonnell as he worked on the same spot news story of suspicious FedEx packages left at abortion clinics across the United States down at the Connecticut coast. After waiting for 15 minutes, three state troopers came and opened the suspicious package. The whole situation was over in less than twenty minutes. I was alert and positioned to capture a good news photograph that has all the elements of the story: the state troopers in bomb-squad uniforms, the red bag wrapping the FedEx envelope and the gates of one of the abortion clinics in Hartford.

UConn Women Open Against Fairfield Tonight In Preseason WNIT • SPORTS, PAGE C1

America's Oldest
Continuously
Published Newspaper

Hartford Courant.

WEATHER
Partly Sunny
High 50 To 55, B10

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FRIDAY, NOVEMBER 9, 2001

B+ South Central/Showtime NOVEMBER 9/2001

In The Aftermath Of The Sept. 11 Attacks, Insurers Are Cutting Back On Terrorism Policies

A CRISIS OVER PROTECTION

By DAVID LEVICK, KENNETH K. SOGOMLEN
And MICHAEL REMEZ
COURANT STAFF WRITERS

As Congress battles out terrorism protection for insurers, U.S. businesses are already starting to lose coverage for such attacks, at what could snowball into a serious blow to American companies.

Industry and political leaders are warning that Congress will pass a federal financial backing that would take some of the best off insurers for future terrorist attacks. It's not a sure bet, however.

With the terrorist threat for insurance coverage in full swing, many insurers aren't waiting. They're cutting terrorism coverage out of some policies that came up for renewal on or before Jan. 1, dropping some policies altogether, or offering much less protection than many businesses need — and at a high price, insurance experts said.

The terrorism insurance market "is widespread, particularly in larger risks," said Christopher Thorne, a managing director and head of the global brokerage business in North America for Marsh, the nation's largest insurance broker.

A lack of terrorism coverage could hamstring companies, preventing banks to refinance or sell to new and other businesses to develop or expand their activities, said banking and government officials.

How soon legislation might pass is unclear. Congress could remain in session until mid-December, and that action might not come until close to that time.

Even if Congress produces a backing law, terrorism coverage is expected to remain limited and pri-

PHOTO BY CHRIS, PAGE A15

RESPONDING TO
TERRORISMA Pep
Talk
To The
NationBush Says U.S. Public
Won't Be IntimidatedBy MICHAEL SCHULZ
COURANT STAFF WRITER

ATLANTA — President Bush exhorted average Americans in the wake of terrorism Thursday night, assuring an anxious nation that it can help ward off future attacks while bravely maintaining its way of life.

"A terrorism alert is not a signal to stop your life. It is a call to be vigilant — to know that your government is on high alert, and to add your eyes and ears to our efforts to find and stop those who want to do us harm," Bush said in a nationally televised address. "We have refused to live in a state of panic — or a state of denial."

"There has been a difference between being alert and being intimidated, and this great nation will not be intimidated."

The president spoke to an Atlanta audience of nearly 1,000 firefighters, health-care workers, postal workers and law enforcement officers, who greeted him with chants of "USA, USA." His visit and the speech were high-profile efforts to counter rumors that the administration is more focused on the war in Afghanistan than the threat at home.

Bush said he had been address to praise the American response to terrorism, boost confidence and steady nerves rubbed raw

PHOTO BY BUSH, PAGE A1

ADS: U.S.
To Market
Message To
MuslimsBy FRED TRAMER
COURANT STAFF WRITER

MIAMI — Frustrated by a feeling that Osama bin Laden has been more successful than America in the battle for the hearts and minds of the Muslim world, the U.S. State Department is responding with a sharply American solution: a Muslim America-style campaign to sell its point of view.

Today, it will announce a TV and print ad campaign using in-part U.S. agencies and other celebrities. It's being designed by Charlotte Beers, new undersecretary of state for public diplomacy and public affairs, whose career has included running two of the country's most powerful ad agencies: J. Walter Thompson and Ogilvy & Mather.

Beers won't release details before the news conference, but the plan has provided particular interest from advertising executives, public relations specialists and experts on the Muslim world.

John Schiller, professor of international communications at Boston University, said

THREATS AGAINST ABORTION CLINICS



PHOTO BY CHRIS, PAGE A15

STATE TROOPERS remove a suspicious FedEx envelope left Thursday at the entrance to the Hartford Greenwichtown Center on Main Street. More than 200 abortion clinics, doctors' offices and national women's advocacy groups from Florida to New Hampshire received similar FedEx packages, which contained a white powder and threatening notes. See story on Page B5.

Targeted clinics

■ A list of Connecticut clinics known to have received anonymous packages Thursday.

- Medical Options of Derby
- Women's Health Services in New Haven
- Hartford Gynecological Center in Hartford
- Sunrise Women's Center in Hartford
- Planned Parenthood administrative offices in New Haven
- Planned Parenthood of Meriden
- Planned Parenthood of South Norwalk
- Planned Parenthood of New London
- Planned Parenthood of Danbury
- Reproductive Alternatives & Therapeutics, Wallingford

Great
Rates
Hit
HomeU.S. Sees Rush In
Mortgage ActivityBy KIM STANBURY
COURANT STAFF WRITER

Mortgage rates have fallen to their lowest levels since Richard Nixon was in the Whitehouse and a pair of Levi's confused two brothers on B-52.

That 30-year low has triggered an explosion of refinancing activity, prompting opponents with many work that they can handle and opening the door to homeownership for a new generation of first-time buyers.

And another record could be broken by the end of the year — homeowners are refinancing at such a rate that experts say the volume could surpass the 1997-98 boom record of 1.1 million.

"This is another sign of a healthy," Dan Rosenblatt, vice president of Lombard Financial Group based in Anson, said of the mortgage rates. "It's the water cooler effect — everyone at work is talking about it, so you end up doing refinances. The friends of friends and groups of employees at the water cooler."

Mortgage rates nationally have been dropping steadily this fall. On Thursday, 30-year, fixed-rate mortgages averaged 6.42 percent with 6.6 points, the lowest rate has been since Freddie Mac began its Primary Mortgage Market Survey 30 years ago.

Fifteen-year rates also fell

PHOTO BY A. BUSH, PAGE A1

INSIDE

Giordano Denied Bail

After losing to a pretty typical conviction of an alleged kidnaper, Mayor Philip A. Giordano, a federal judge concludes the major trial against him is a fight for a public charge against his own child sex charges.

Connecticut, Page B5

Business _____ B1
Classified _____ C7

STUDIO WORK

Methodical documentary photography or fast-action sports shooting are not the only kinds of photography one can work on at a newspaper. Studio work can be very challenging. It requires full operating knowledge of lighting equipment and camera gear. Michael McAndrews, one of the staff photographers at The Courant says he enjoys studio work because it gives him the chance of a change of pace from everyday news photography or long documentary projects. He also mentioned the fact that studio work can teach a shooter different techniques that he can later apply in everyday news photography.

I am familiar with studio work. At La Nación I produced many photographs done in the studio, but rarely I worked on still life. This particular assignment I got from editor JoEllen Black proved to be a nice challenge. I had to make a ordinary sweater look as if it was been worn by an invisible person.

I spent most of the day working on making the sweater look natural. I used a pillow, refuse newsprint, used AA batteries and wire from clothes hangers to give the appearance of a hollow man trying to keep warm. After spending around five hours on the sweater, the gloves, the scarf and the earmuffs I placed the lights and shot this image in less than half an hour.

I found that American newspapers shoot a lot less illustration photography than La Nación does. I believe it is a good visual solution for stories about ideas and concept, where a documentary approach would not be as effective. But illustration photography must be executed flawlessly, otherwise results can backfire and give the idea of sloppy photography work.

After The Terror, Trend-Spotters See A Rise In Comfort Clothes

WARMER = SAFER

BY GREG MORAGO ■ COLUMBIA STAFF WRITER

Security used to be a harmlessly vague notion that had to deal with seat belts, computer passwords and planning for retirement.

Today, however, security is an expensive, time-consuming and often invasive part of our everyday lives. We can't open mail, travel or even go to our place of employment without disquieting reminders of our vulnerability.

Perhaps that's why we're turning to comfort and protection wherever we can find it. Bigger cars, warmer homes, cushier couches, fatter foods. Bring on the shepherd's pie, and throw another log on the fire, we're hunkering down for the season.

Fashion is hardly immune to this need for comfort and protection. Even before the first snowflake falls, we're snuggling up thick, woolly sweaters, quilted jackets and accompanying scarves. The start of the chill, yes.

But fashion trend-setters are also noticing a psychological slant to this yearning for all things warm. Our need to keep our bodies at bay may be driving this appetite for warm, protective clothing.

Laine was right. Now, more than ever, we need our blankets.

"We had a big, psychological hit between the eyes," said David White, the fashion director for Designer Group, New York-based retail consultants.

"People are, in very subtle ways, hunkering down and wanting to make sure they have comfort before it's their time."

GO TO D4

The Physics To 'Be Like Mike' Again

By BOB CONDORE
COLUMBIA STAFF WRITER

Michael Jordan's new position is what basketball fans like to call "small forward." Hardly seems fitting for such an extra-large return to the National Basketball Association.

Yet a few things about Jordan are indeed different. Like Jordan's and everyone else, which has been practically nil for months. What's more, since he started working out again with longtime personal trainer Tim Grover back in January, the 36-year-old Jordan dropped from 240 pounds and a well-adorned gut to the ripped 215 leaping across a recent Sports Illustrated cover. That photograph of the new Washington Wizard says plenty about the six days a week that Jordan and Grover worked out between the firing start date of Jan. 2 and mid-June.

Before a rib injury derailed the comeback for two months, the Chicago trainer and his most famous client met for two morning hours of conditioning Monday through Saturday, plus two more hours each day of pickup basketball Monday through Thursday. Sunday was the only off day.

Two days a week are devoted to the upper body, two for the lower body and two for a combination of upper and lower body. Grover said it is "much more than



Michael Jordan finds some joy in an exhibition loss to the Boston Celtics last month at Morgan Stanley Arena.

GO TO D5

Having Faith In Unity

Jewish Author Seeks Common Ground With Muslims, Christians

By TARA WEISS
COLUMBIA STAFF WRITER

At a time when some see religion as an excuse to murder and a stranger's dark skin is reason enough to brand him a terrorist, an American-born Jew writes about his mission to find common ground with Christians and Muslims for peace.

In his new book, "At the Entrance to the Garden of Eden: A Jew's Search for God with Christians and Muslims in the Holy Land" (HarperCollins, \$25), Jerusalem resident Yoram Kaini Halevi describes his quest to discover if religious unity might contribute to solving the region's political unrest.

Kaini Halevi, the Jewish correspondent for the New Republic and a senior writer for the Jerusalem Report, will discuss current issues in Israel with author and former New Yorker Israel correspondent Amy Wilentz tonight at 7:30 at the Greater Hartford Jewish Community Center.

An orthodox Jew, Kaini Halevi spent two years traveling to places where Jews historically don't go: the West Bank, where he befriended a leader of a Sufi community, a Muslim family's break fast meal during Ramadan, and a convent at Lent.

"As the millennium was approaching, more of my colleagues were focusing on the imminent apocalyptic story," says Kaini Halevi, calling from La Jolla.

PHOTO
ILLUSTRATION
BY JAMES
MORAGO / THE
COLUMBIA
STAFF WRITER

PORTRAITURE

Editors at The Courant will use portrait photography as an alternative to documentary-style, when subjects are unwilling to work with photographers on a long-term project. They will also use it if it's the best way to capture the personality of a subject for a profile story.

I first shot these two sisters in Enfield, just north of Hartford, for a profile story for the children's pages. Claire and Kathy Bielonko won first and second places at a country fair for growing the heaviest summer squash and the second biggest pumpkin. The wall of tiny pumpkins and the expression on the girls' faces makes an interesting group portrait.

The second set of portraits is part of a story which will run on the second week of January. This is a harder news story of Ed Smith, a state worker who was fired and jailed for alerting neighbors that a convicted sex offender would be transferred to a group home in West Hartford. The story explains the context and Smith's motives of his actions. None of the main subjects of the story were available to shoot documentary style. Ed Smith agreed to be photographed only after consulting with his lawyer.

Portrait photography can sometimes be the last resort to provide visuals of a hard-news story that deserves to be told, but the circumstances make it hard to produce meaningful photographs. That is to show that documentary-style photographs are not the only approach a photojournalist can take to tell a story.

flip

EVERY MONDAY

KIDNEWS

YOU CAN HELP: President Bush has called on the children of the United States to send \$1 each to help relieve the plight of Afghan children. Many of the children there are orphans, and almost all of them suffer from malnutrition because of decades of war, fighting and economic chaos.

America is at war with terrorists hiding out in Afghanistan — and the children who live there. Bush urged American children to “send a card” or do an extra chore and send the proceeds to the



BUSH

White House to help the Afghan children. “America is united in the fight against terrorism,” President Bush said Thursday night. “We’re also united in our concern for the people of Afghanistan. Winter is coming. And by acting today, we can help the children.”

He asked children to put contributions in envelopes marked “America’s Fund for Afghan Children” and mail them to White House, 1600 Pennsylvania Ave., N.W., Washington, D.C. 20500.

WORTH QUOTING

“They throw the ball, I hit it; they hit the ball, I catch it.”

Wally Mays,
Hall of Fame baseball player



By MEGAN CLARK/COURANT STAFF WRITER

When the leaves begin to turn orange and red, and a chill in the air has kids reminding you to get a sweater on, you know fall has begun in New England. As Halloween approaches, many families head to the pumpkin patch for apple cider and pumpkins.

But when Kelly and Katie Klauer of Suffield weren't back yet, their father took them to the pumpkin patch for jack-o'-lantern material.

They grew their own pumpkins. Not just any pumpkins — GIANT pumpkins.

Kelly, 11, and Katie, 6, took second place at this year's Big E Youth Giant Pumpkin Contest with their massive 498.6-pound entry. They also placed first in the Giant Squash Contest, with an entry weighing in at 104.2 pounds. Their closest competitor in the Squash Contest weighed a mere 80.2 pounds. The winners attend their young competitors ages 5 to 14.

The sisters began their pumpkin labors with one seed — called an Adam-to-Giant seed — saved from the previous year's entry, which placed third in the annual contest. They planted it on the family greenhouse at the end of April. On May 25, they moved the plant to their back yard.

“It takes a lot of patience,” said Kelly, an old pro who has been entering the contest since she was 3. Kelly holds the record at the Big E for the largest pumpkin ever in the youth division, weighing in at 508.2 pounds. Last year, little sister Katie placed her at the top. And when Kelly's Big E record fell a bit short of the current world record, set this fall in Oregon — a whopping 1,060 pounds!

So what's the sisters' secret for growing giant pumpkins? Cow manure and fish emulsion. And help from Dad.

“All winter, Dad sprayed the emulsion in the field so it will be fertilized,” Kelly said. “He also has to spray the fish emulsion, because we're not allowed.”

For the sisters did the hard manual labor: weeding. “They would weed

The Great PUMPKIN

SUFFIELD SISTERS ARE CHAMPS AT RAISING GIANT SQUASH

KELLY AND KELLY BIELONDO: From left, Kelly and Katie Klauer, 11 and 6, are in a field of pumpkins grown at the family farm in Suffield. The sisters won second place in a Big E contest for their home-grown 498.6-pound pumpkin, as well as first place for a giant squash, which topped the scales at 104.2 pounds. (Katie Klauer)

over a week, and little Katie put her boots in and went out in the dirt,” said Kelly Klauer, their mother.

They also watered the pumpkin once a week, after the sun went down, letting the leaves on their prize pumpkin for about two hours. During the hot days of August, the girls covered their pumpkins with weed barriers and tarps to keep it from getting too much sun. Too much direct heat and light would burn or possibly crack the great pumpkin — and that would harm them the rest of it.

The sisters also had the added problem of the pumpkin's growing upside down. They could tell because the stem was growing into the ground, not up and out of the ground.

“We had to dig the dew out from underneath the pumpkin so it wouldn't rot,” Kelly said, using her hands to show their method.

But their hard work paid off. The girls took forward each year to the excitement of the fair and meeting other contestants their age.

The giant-winning pumpkins, which could make one big jack-o'-lantern, was recently sold for \$100 at the family's farm stand, where the sisters help out, but the girls didn't seem to mind to part with it. They still have their giant squash, which is also for sale, as well as dozens of other pumpkins.

Despite their success with pumpkins, don't look for the sisters to choose jack-o'-lanterns for Halloween.

“Katie wants to be a good witch or wear her sister's dress on trick-or-treat,” Kelly said.

“No, I want to be a bad witch,” said Katie with a grin.

THUMBS UP

Books Real Kids Love

“The Wonderful Club House: The Legend of the Basketball”
By David and Jill
Pittwater
155, Simon & Schuster, ages 7 to 10



Blast From the Past

Another passage from the journal of Rose Terry, a 9-year-old who lived in Hartford in the 1830s

This is the last entry Rose Terry wrote in her journal in 1836. She may have stopped writing because she got sick. She wrote again in her journal two years later and then stopped. We'll publish the last passage from her journal as a few weeks. At that time, we'll tell you more about Rose and her family, and about the

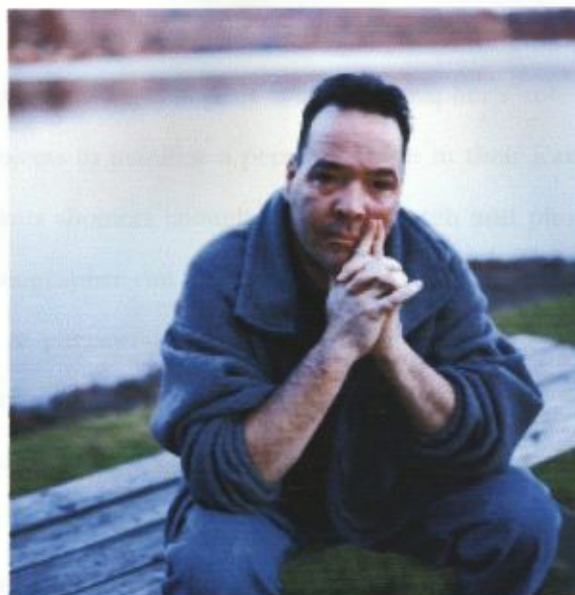
JUMBLE FOR KIDS

By HENRY BARKER and MRS. ARGENTI

The letters of these crazy words are all mixed up. Put them back in order to make real words you can find in the dictionary. Write the letter in the spaces below the word.



PICTURE STORIES AND DOCUMENTARY PROJECTS



Portraits of Ed Smith in his home

PICTURE STORIES AND DOCUMENTARY PROJECTS

The Courant has been known for its commitment to quality visual journalism. Staff photographers and editors alike believe it is a photographer's role to constantly seek long-term documentary projects to manifest a personal vision in their journalistic work.

The paper grants shooters enough time to research and photograph any project they wish to pursue. A photographer can request anywhere from a couple of hours to entire weeks to fully commit to a particular project, as the paper understands that documentary photography is time-intensive.

At any given time, half of The Courant's staff could be working on their own projects. According to editor Bruce Moyer, there are at least five Courant photographers who constantly research and shoot long term projects, one after the other, while the rest will often work on photo-driven stories. Photographers' schedules are flexible enough that allows them to shoot their projects and daily assignments at the same time more often than not.

When working on a project, photographers team up with editors who will oversee the progress by editing film periodically throughout the process. Picture editors will also meet with other section editors to schedule publication, assign a writer or a graphic artist if needed. Picture editors work with photographers to come up with a final edit. The picture editor then works with a designer to figure out the best presentation they can produce.

Picture editors act as executive producers for any project. They oversee the production process from start to finish. This fact is probably a key element in The Courant's success in photo-driven projects. Final editing and layout decisions are made by the corresponding picture editor together with department director John Scanlan and/or AME Thom McGuire. Scanlan and McGuire act as supervising presentation editors giving final recommendations for layout and picture usage.

During my internship, I worked on two self-generated photo driven projects and two assigned projects. The last one on the Guru Ram Das Ashram is scheduled to be published on Dec 16, 2001. I've included the final picture edit together with the unedited text I wrote.

6pm

MUSIC: LATINA 2001
EVENING OF LATIN ENTERTAINMENT
ECONOMY, WEST HARTFORDLIFE
10.12

8pm

CRIMES OF THE HEART
THE MUSICAL THEATER
WADSWORTH ATHLETICUM

BASIC: WE DECIDE IT'S OURS. HUNGARY: WE DECIDE IT'S OURS. WE DECIDE IT'S OURS.

THE HARTFORD COURANT: BUREAU, ON TOWN, 11 MAY, 12 SECTION

TERROR IN AMERICA

Mistaken For Muslim, American Sikhs Face Intolerance, Tension

By FRANCES GRANDY TYLOR
COURANT STAFF WRITER

While growing up in West Hartford, Sujit Singh felt comfortable with his mislabeled identity as a Sikh and an American teenager. But after the terrorist attacks in New York and Washington, Singh quickly became aware that his native country seemed suddenly uncomfortable with people like him.

Singh, like most Sikhs, is of South Asian descent. Sikhism is a nontheistic religion founded 360 years ago in India. A student at the University of Connecticut, he learned of the terrorist attack while in chemistry class and watched the news coverage on a TV in his dorm. The four sons of Gurmehar Ladwa, with his long beard and turban, looked on every television



A STUDENT at the University of Connecticut, Sujit Singh has taken it upon himself to explain Sikhism to his classmates. Here he peeks over Kristen Meyer-Jack's shoulder during chemistry.

screen in the nation. Because Singh is not a follower of Islam, "it never really occurred to me that I might be mistaken for a Muslim," he says. But during a candlelight vigil on campus, he quickly realized that the atmosphere had changed.

"I had a lot of friends around me, but there were also people looking at me like 'You shouldn't be here,'" he says, recalling the first night after the attack. "I was really scared at that point. People were really frightened with emotion."

Tensions rose on the UConn campus in the days after the terrorist attacks, and about a half-dozen incidents of harassment directed at Middle Eastern and Muslim students were reported to the Storrs campus police. Recent student

GO TO D4

An Identity Threatened



DAVID GUNDEL / THE HARTFORD COURANT

SUJIT SINGH attends service at Gurmehar Dabbar in Southington. "I try to go to the service every other week... but with college obligations it's hard."

Cryer
Escapes
Kate's
Shadow'Philadelphia Story'
Comes To HartfordBy MALCOLM JOHNSON
COURANT THEATER CRITIC

Revisiting "The Philadelphia Story" has long been a daunting task because of the play's Hartford connection to Katharine Hepburn, who originated the role of Tracy Lord, written for her by Philip Barry. But now, in an "American Season" at Hartford Stage dedicated in part to Hepburn, this comedy about a high society wedding takes again, with an admirable and affecting Tracy in

the person of Susanna Cryer. The Greenwich-born Cryer is no Hepburn. No one could be. But she does not dwell in the shadow of the Great Kate. Perhaps the passage of time since the 1940 film allows the play to free itself from its past, through the images of Hepburn, James Stewart and Cary Grant always will haunt the minds of older folk.

The play about Tracy's second wedding has an excellent interpreter in David Warren, who also directed a fine "Holiday" in which Laura Linney wonderfully succeeded Hepburn. Warren exhibits a master understanding of the ways of upper-class Main Line types, treating them with affection and respect.

Working on an ingeniously appointed set by Jim Trueman, an aristocratic, very sitting room in the Federalist style and a pink punch with an about Tucson vista, he takes the Lords through a day and night and into the following day with smoothness and efficiency. The service quality crew and go-go girls are involved with politeness, and Tracy and her little sister Douch indulge in eccentric fun and games.

"The Philadelphia Story," which takes its title from a series of articles for the fictional *Destiny* magazine, focuses on Tracy as she prepares to wed George Kittredge, an aristocratic tycoon risen from the middle. Attending the affair are a writer, Macaulay Connor, and a photographer, Elizabeth Iselin, both inspired by *Destiny*. Also related is Tracy's ex, now C.E. Dexter Harlow, who attends

GO TO D3

The Ills Of
Integrated
Advertising

was uncomfortable for a couple of reasons. Lucille Ball was sitting in the program's celebrity row — the special guest her husband and "I Love Lucy" costar Desi Arnaz. Arnaz whispered to her (which was "I Love Lucy") that Moore's not before the generalists started their usual question-and-answer session, to find out just what that secret was. Lucy and Desi, but to mention the presence of Johnny Carson on the date, would have been enough to

A 'Boondocks' Backlash

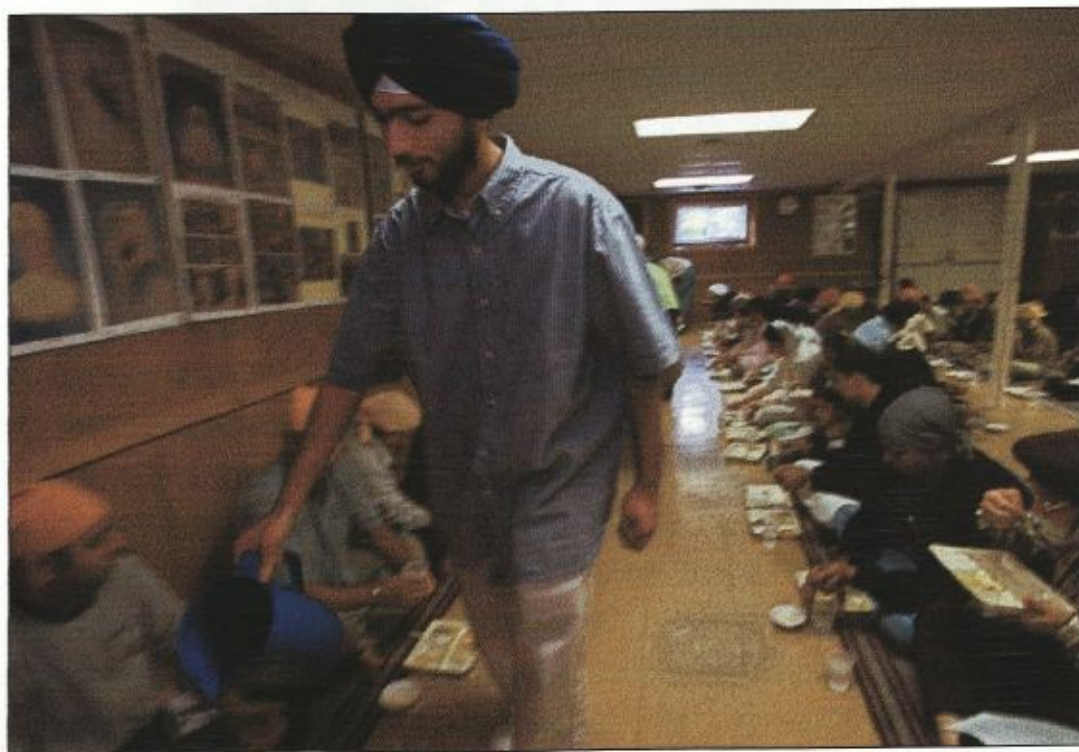
Comic Strip Questioned After Criticism Of American Policy

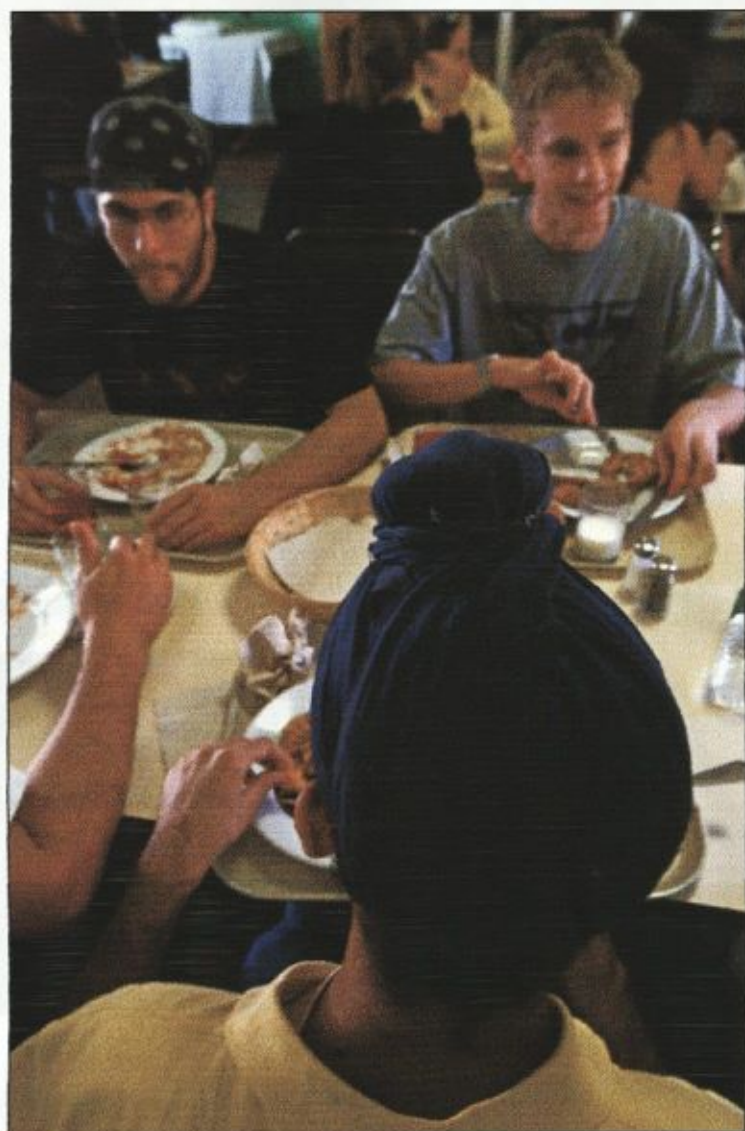
By KEVIN CAMPBELL
COURANT STAFF WRITER

In the TV universe he defied, "The Boondocks" has been far and away the most controversial strip on the network since *The Colbert Report*.



But with tensions high after the Sept. 11 terrorist attacks, the strip's practice of questioning U.S. government policy and making fun of presidents past and present has generated more harsh reactions than





B. WESLEY CLARK / SPECIAL TO THE COURANT

Rock Chertville has combined farming with music and wilderness adventures at his Shaker Farm in Bedford. A farmer with interests in New York City, Chertville came home to his family farm in 1985. Today he spends his afternoons at the Shaker Farm where, right in the heart of a forest of ancient cedars, stands a group of restored gardens visiting his farm.



Journal of Management Inquiry 21(1)

Take one part rock 'n' roll, a little bit of nursery rhyme, add some puppets and farm animals, and you get one jamming recipe for working tots.

"Perhaps Captain Kangaroo's first show, and that's pretty much what we resemble right now," said Farmer Mark, otherwise known as Ricky Doolittle of *Knifed*, a former, a former mark to follow and now a television host.

The Farmer Rock Show is the 34-year-old Charlotte's response to a children's variety show, complete with celebrity puppeteer Chris Rockwell, whom Charlotte describes as the Mr. Green Jeans. The show also offers some amusing animal tricks—one flipping, for example, performed at home by Bowlink Farms, where even age literally became an impediment.

Qualtrics is the writer and star of the show, which he co-produces with Devin Muck, his attorney and manager. For the public demonstration in Cox Cable's Redford system, Qualtrics and his group made the sets, underwent training to use Cox equipment and provided their own fans as the

640 TQ ME7

Key Laboratory Construction

Recipe writing is a language all its own. Cream, sauté, fold and brown aren't usually on vocabulary lists handed out to English class.

Making sense of a recipe is most often difficult in a foreign language. While few of us have been learning through cookbooks in a foreign language, those few who have have learned more on trip memories than useful guidance for the home kitchen.

Source: *U.S. Census Bureau, Current Population Reports, 1990*

In the Press, a new publishing company based in Woodbury, is bringing cookbooks from around the world to America, a market that has made roasting turkeys and watching television cooking shows a billion pastimes. Partners Carol Pack, chief owner of the acclaimed Good House Cooks in Woodbury, her husband, George Bernard Serrin-Cassman, and Dennis Polansky, owner of a book printing company, are buying the rights to foreign cookbooks, translating them and publishing them for sale in the United States.

GO TO 144



The husband-and-wife team that she can't wait for Sherry's next egg harvest.

Cherry hair grows in soft and manageable — the kind of tresses both Sherry and I have been seeking since we were girls together. Right now, Sherry says,

her hair looks like one of those children's leashes where you can tug to pull out a strand into the path of a crown.

"Only if it looks like somebody did a really bad job," Sherry says. That, or it looks like something else changed on her pillow all night—and I have no idea how they got in here," she says.

"Miss" is a Dallas hospital, where therapy is bookends in its mission. She heads into the photo as she gives me the news, and I feel a little photo let go. Her doctor tells her that the brain damage is temporary and may not be necessary after all. He tells her the prison staff is prepared to take her

body at two-week intervals may have done the trick. He tells her she's wrong.

I tell her I know that already. I tell her she sounds great, like someone who's cheated death. Like gluttons. I am following her lead on this. She decided early on to fight her leukemia like a football, and not to whine about it. It is an attitude that has gotten Sherry — and us, her friends grateful, for better gluttons in this — through

In August, I went to Missouri to see my family and was perturbed when I couldn't find slavery. We'd

GO TO H3







SECOND-GRADERS gather in the bleachers after drinking apple cider, left, while "Farmer Rick" tunes his guitar. Rick Charles, a former rock musician, started playing for kids visiting Shaker Farm in Enfield five years ago. "They're just the best audience," he admits. Above, Melissa Mathis, top right, sings along with all her heart.

Fun With Farmer Rick

CONTINUED FROM PAGE H1

studio audience for the taping of their first four shows, along with the help of the volunteer crew at the Cox studios.

"This is a big undertaking for a public-access show, and everyone is still learning. It is a dynamic product, and I'm very excited about it being a children's show that involves the audience and gets the kids singing," said Sandy

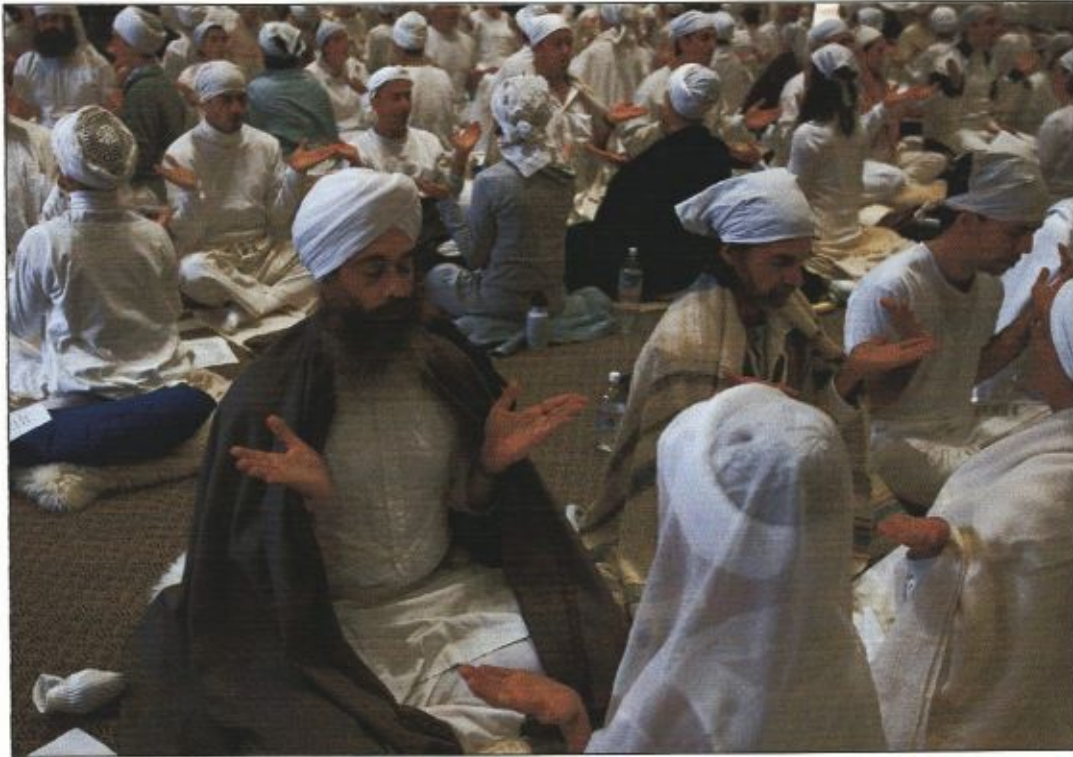
Farmer Rick alias, was introduced in Rick's sing along with the kid and introduced him to John "Johnny on the Bus" Stinner who plays bass guitar. The three began to play together for the first time at Ouellette's farm, an informal band that also goes by the name Farmer Rick.

After years of dealing with record company run-arounds, Charles opted to start his own company. He is the president and CEO

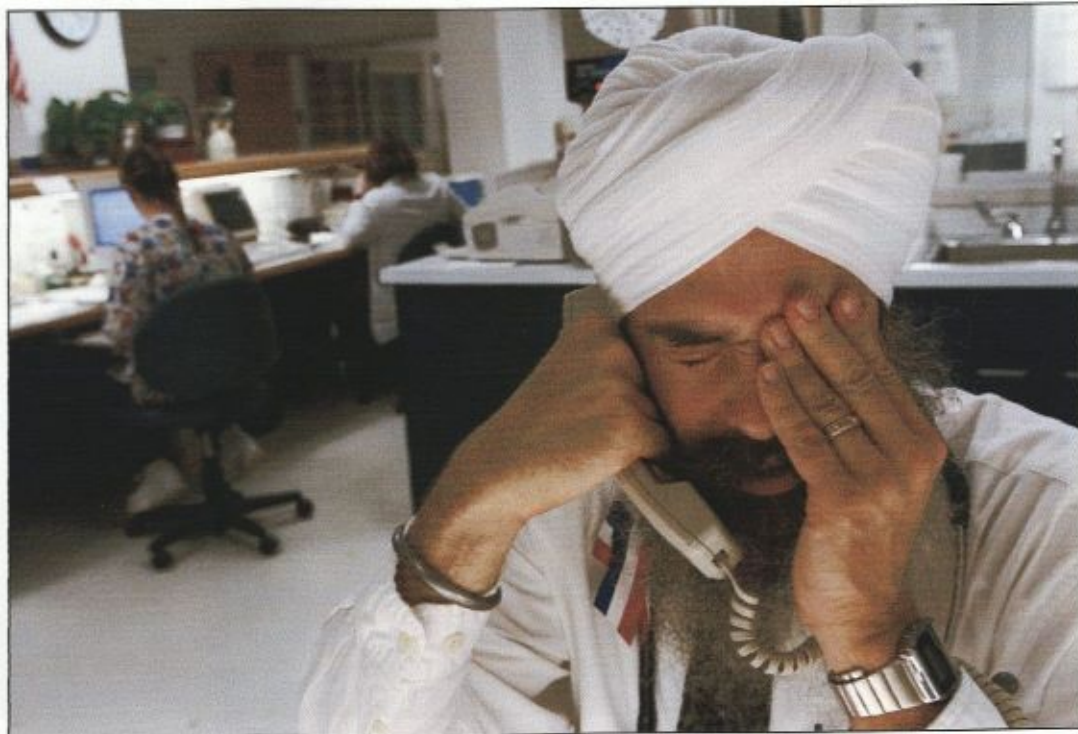
WESTERN SIKHS



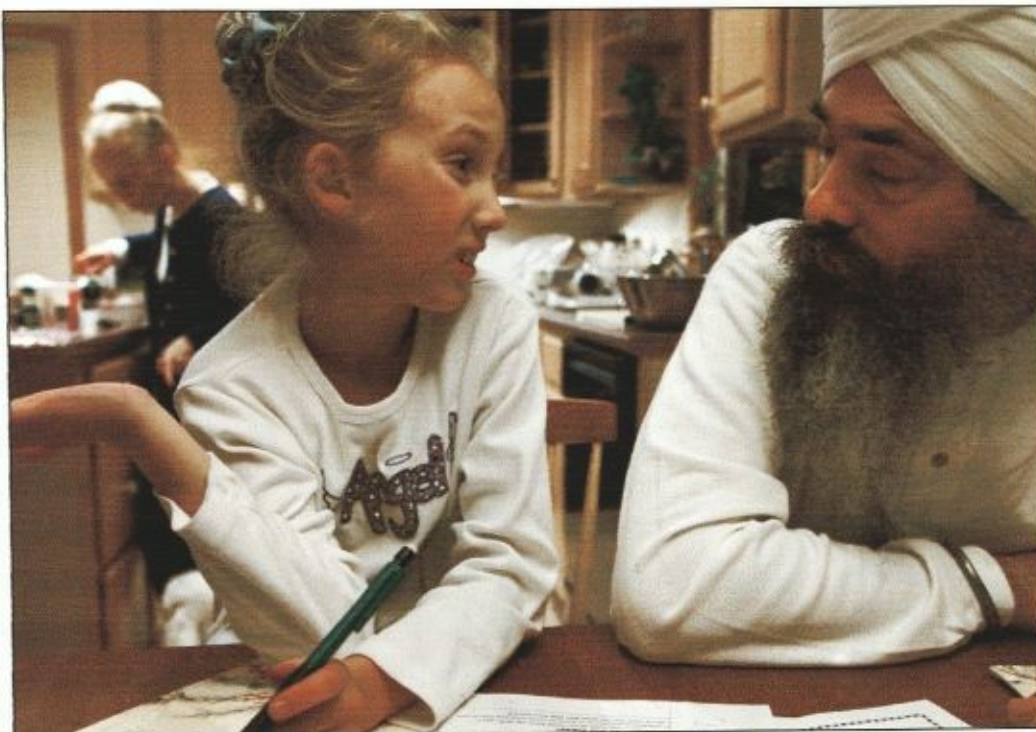
Sat Darshan Kaur Coffin glances back to mother Arjan Kaur Khalsa as she sings hymns during a Sunday service at the Guru Ram Das Ashram and Gurdwara in Millis, MA.



Sham Rang Singh Khalsa does exercises during a tantric yoga event organized by his Ashram at the Medway Community Center, a couple of miles away from his house. Close to 150 tantric yoga followers attended this event.



Sham Rang Singh talks with a patient's cardiologist at the beginning of his evening shift at Health Alliance Leominster hospital as an emergency physician. Dr. Khalsa adopted the Sikh religion twenty years ago, during his second year of medical school.



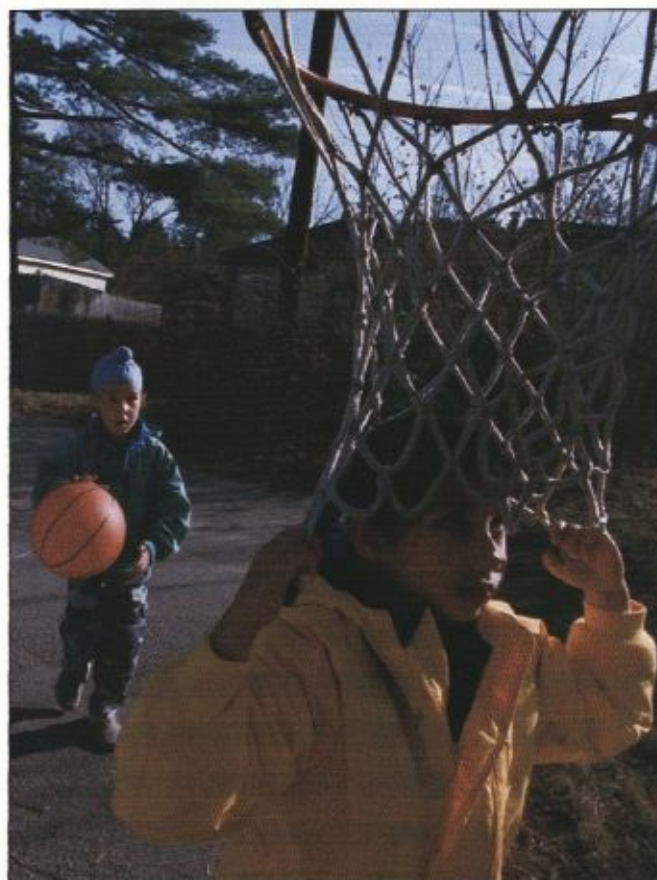
Sham Rang Singh helps stepdaughter Sat Darshan Kaur Coffin with her homework on a Monday night. Unlike other members of the Guru Ram Das community, Sat Darshan still keeps her family name because of her biological father. He is not a Sikh.



Sham Rang chats with a couple of workers at Barber Brothers shop while wife Arjan Kaur and stepdaughter Sat Darshan purchase a Christmas tree. The workers asked Sham Rang Singh if he has been harassed since Sept. 11 because of his turban and beard.



Top: Hargobind Singh Khalsa is greeted by a resident of an assisted home in Franklin, MA., encouraged by his mother Harbajan Kaur Khalsa.

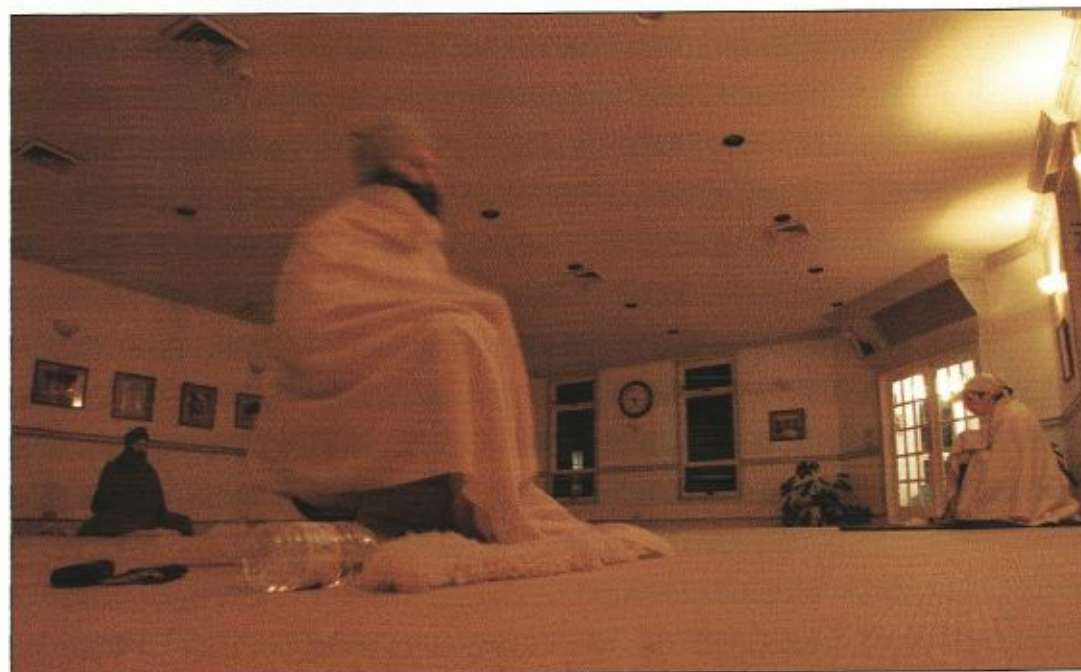


Left: Sukmani Khalsa tries on a basket net as other Sikh kids play on a nearby playground.

*They are in the early morning
and the tradition, story of the Anand*



Avtar Kaur Khalsa recites a small prayer moments before driving off to do some errands in Millis, MA. Avtar Kaur believes that by saying this prayer, she will be granted with a time cushion that will separate her from any accident on the road.



Jot Singh Khalsa and three other students practice Kundalini Yoga exercises in the early morning hours at the Guru Ram Das Ashram in Millis. Following the Khalsa Sikh tradition, many at the Ashram rise before the sun and use that time to practice yoga.



Family pictures on the wall show the diversity of Jagan Nat Singh and Avtar Kaur Khalsa's family's religious background. On the left, Avtar's parents are Unitarian. At right, Jagan Nat's parents were Jewish.

Story text

Sham Rang Singh Khalsa's long graying beard, neatly tucked turban and all-white attire have always attracted attention when he walks through a supermarket or a crowded mall. Since Sept. 11, curious stares have hardened with hostility, and sometimes erupted into slurs, because some people have associated his appearance with the Taliban of Afghanistan and the terrorists America has vowed to stop. He tries to dispel these attitudes with a grin and a sharp comment. He is proud to be a Sikh. So are his wife and stepdaughter, and the 60 or so others who live at the Guru Ram Das Ashram and Gurdwara, the yoga community and Sikh temple in Millis, Mass. Most of these 60 "Western Sikhs," as they refer to themselves, were introduced to the religion through yoga. In the early 1970s, Siri Singh Sahib, or Yogi Bhajan as they affectionately call him, moved from India to Los Angeles, answering a calling to teach yoga. Many in the Guru Ram Das Ashram were his students, or students of his students.

Ek Ong Kar Singh Khalsa, a real estate agent who lives at the Millis ashram, took yoga classes from a Sikh instructor while at the University of Oregon. "It was so appealing because I wanted to combine spirituality with a lifestyle. ... It just made sense."

Sikhism is a monotheistic religion founded in the Punjab - now part of both Pakistan and India - with roots in Hinduism and Islam. It claims more than 20 million followers, as many as half a million of them in the United States. Founder Guru Nanak, born in India in 1469, dedicated his life to spreading the message of unity with the One Creator. He taught Sikhs ("seekers of truth") to bow only before God and to live in direct consciousness of Him. The Khalsa, or baptized Sikhs, are devoted to purity in thought and action. They refrain from taking meat, tobacco, alcohol or any other intoxicant, and from having sexual relationships outside marriage. Their distinctive appearance is a reminder of their commitment to purity. They all leave their hair and beard uncut, crowning their head with a neatly arranged turban. They wear the Kara, a steel circle worn on the wrist as a symbol of bondage to truth and freedom from every other entanglement. They also carry a Kirpan, a small sword with which the Khalsa symbolically

commits to defend the truth. They all wear the Katchera, a special cotton undergarment that reaffirms their commitment to purity.

"Ever since the September 11 attacks, we feel we need to be out there and educate people about us and our religion," says Sat Hanuman Singh, a businessman and a minister at Guru Ram Das. Hundreds of incidents of abuse against Sikhs in the United States have been reported. Avtar Kaur Khalsa said she has been harassed while driving with her daughter. Sham Rang Singh has been shouted at because of his turban and beard. These incidents moved local police officers to visit the ashram and instruct members on preventive measures against possible acts of violence.

But lately, Sham Rang Singh says he has noticed a shift. "I see more people now checking in with you to see if everything is all right," he said. People like Dave Marden, a clerk at Barber Bros., a store in Natick, Mass. As Sham Rang Singh and his family did some Christmas shopping, Marden made small talk with the group. And as they talked about some of Sham Rang's bad experiences, Marden apologized for other people's behavior toward the Sikhs. "I feel bad this happens, it's just plain wrong."

Self evaluation: Working as a freelance photographer for The Hartford Courant has helped my knowledge of news photography and newroom teamwork enormously. It was a great experience to work with picture editors from one of the top visual newspapers in the United States. Their advice on how to improve my images was incredibly valuable, and they were very receptive to give feedback on the way I was approaching the assignments they gave to me. But it was also very rewarding to share experiences with photographers from their staff, and listen to their advice and comments on my work. Overall, I believe that my experience while doing my project was very rewarding.

In a more detailed review, I think my stint at the paper helped me improve my photography in the areas that I set to work on at the very beginning of the master's program. Slowly but steadily, I've managed to perfect my storytelling abilities to a point where I now feel confident I can produce well-rounded, photo-driven stories.

Coming to an unfamiliar region of the United States to work on my project was probably the biggest challenge during these months because of the goals I set on my project proposal. Coming to Hartford with very little knowledge of the town and the state made it hard at first to come up with meaningful picture story ideas. Three months was not enough time to get a feel for the towns that The Courant covers, and understand what issues are important to this area. I feel that I could have done better in researching story ideas. I could have used more of my free time to work on this. But it was frustrating at first to have to do the hit-and-miss kind of approach on pitching photo story ideas. Yet I managed to work on two self-generated photo projects, and I am satisfied with the results.

I tried to keep myself occupied as much as possible during my work days. I volunteered to do as many assignments as I could handle, and I was fairly insistent on reminding picture editors that I was willing to shoot any assignment they needed. I guess I could have work harder on talking to editors about picking up more sports assignment or studio work to make my experience more complete.

EVALUATIONS

My work on my research component has given me a chance to study how news photography department can work better with other departments. The Courant's approach

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My work on my research component has given me a chance to study how news photography departments can work better with other departments. The Courant's approach



on presentation is a true lesson in team work. The research component has helped me gather incredibly valuable information that I later will share with my employer back in Costa Rica.

David Fink
Executive Editor
Community & Business - Connecticut
Hartford, CT

It is clear that David Fink's experience at The Hartford Courant has been a rewarding one. He has been a valuable member of the team.

During his time here, David has demonstrated the broad range of skills and professional abilities that he brings to the job. He is a self-directed, highly motivated individual.

David was an excellent fit for the "why" as he was in the "how" of doing the job. He has a strong understanding of the business and the community, and he has a proven track record of success in his previous roles.

As a photographer, David demonstrated that he could hold his own with a professional staff. He has a strong background in all types of photography, and he has a proven track record of success in his previous roles.

David's experience as a reporter without being a reporter, it is hard to find the words to describe his work. His photographs are excellent, and his writing is clear and concise. He has a proven track record of success in his previous roles.

David is a team player. He works hard on his own and will also work with others to get the job done. He is a valuable member of the team.

One photo of a Connecticut State Trooper checking an I.D. of a man arrested at an abandoned house. David's camera angle, lens choice and positioning for this photograph were nearly perfect and took the reader's eye from the State Police patch on the officer's shoulder to the I.D. in the hands of the arrested man sitting on the curb.

Photo of a farmer Ricky Gaudette. In one photo of Gaudette opening the barn doors to his farm, they David used the color of the barn and the placement of the subject in the frame to make a visually attractive image of an ordinary moment. In a second photo of the farm, David captured the farmer's silhouette behind a "Fresh Apples" sign at the entrance to the farm stand. The photo demonstrates the ability to anticipate a photograph and the creative thinking necessary to make it happen.

Photo story on a local Sikh community. David did a complete job on this story. He did all the research, made the contacts, and photographed and wrote the story in a matter of weeks. This took a great deal of thought, effort and creativity on David's part and the results were noteworthy. His story was in The Courant's Northeast magazine. David demonstrated the skill and resourcefulness needed to work as a photojournalist when he experienced a skeptical community during a time of personal loss to allow him to do this story. Several editors commented on his professionalism and the quality of the results.

David works in the area of a wide-angle lens, which is something many photojournalists like want to develop. Suggestions for improvement would be to better use of a telephoto lens for portraits and candid shots. While David has not done a lot of portrait work for The Courant, the ones he has done were good. He should consider using a telephoto lens for portraits, but it is important to note that the reader of a story may not see the photograph but receive a negative opinion of the subject. David did this well in the Sikh story.

David has shown that he is a very capable and professional journalist. He would be an asset to any organization and The Hartford Courant was pleased to have him as one of our own for a brief period of time.

John Fink
Director of Photography



The Hartford Courant.

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PICTURE DESK

David Rees
Committee Chair
University of Missouri - Columbia
December 6, 2001

It is clear that David Vargas's experience at The Hartford Courant has been a productive experience for both him and for The Courant.

During his stay here David exhibited the broad range of skills and professional behavior expected of an experienced photojournalist. I found him to be a self-directed, highly motivated individual.

David was as interested in the "why" as he was in the "how" of doing journalism at The Courant. He regularly initiated discussions among photographers and picture editors on important visual and journalistic issues: from a comparison of lens choice between photographers in producing socially relevant journalism to the political nature of the newsroom.

As a photographer David demonstrated that he could hold his own with a professional photography staff that has a minimum of 10 years of newspaper experience. His technical skills are solid. And his creative skills are suggestive of a photographer with many more years' experience.

David's composition is simple without being simplistic; it includes only the elements that are essential to the message. His photographs are balanced, so that the reader's eye is directed effortlessly to the central point of the picture. He works hard to capture the exact moment, which demonstrates an understanding of "artistic selection": the ability to perceive what best communicates an idea.

Care is evident in all of his work. His images stand on their own and tell their stories without need for words. Some examples of this would be:

- A photo of a Connecticut State Trooper checking an I.D. of a man arrested at an abandoned house. David's camera angle, lens choice and positioning for this photograph were nearly perfect and took the reader's eye from the State Police patch on the officers' shoulder to the I.D. in his hands to the arrested man sitting on the curb.
- Photos of a farmer Ricky Ouellette. In one photo of Ouellette opening the barn doors to his farm shop David used the color of the barn and the placement of the subject in the frame to make a visually attractive image of an ordinary moment. In a second photo of Ouellette David captured the farmer's silhouette behind a "Fresh Apples" sign at the entrance to the farm store. This photo demonstrated the ability to anticipate a photograph and the creative thinking necessary to make it happen.
- Photo story on a local Sikh community. David did a complete job on this story. He did all the research, made the contacts, and photographed and wrote the story over several weeks. This took a great deal of thought, effort and execution on David's part and the results were noteworthy. His story ran in The Courant's Northeast magazine. David demonstrated the skill and sensitivity needed to work as a photojournalist when he convinced a skeptical community during a time of personal fear to allow him to do this story. Several editors commented on his professionalism and the quality of the results.

David excels in the use of a wide-angle lens, which is something many young photographers take years to develop. Suggestions for improvement would be to better use of a telephoto lens for photo stories, portraits and ordinary enterprise assignments. While David has not done a lot of picture stories for The Courant, the stories he has done were solid. He should develop these skills, particularly the ability to capture "real moments," that is, moments where the reader is drawn into the story because the photographer has become seemingly invisible to the subject. David did this well in the Sikh story.

David has shown that he is a very capable and professional journalist. He would be an asset to any organization and The Hartford Courant was pleased to be able to count him as one of our own for a brief period of time.

John Scanlan
Director of photography

The nation's oldest continuously published newspaper

LITERATURE REVIEW

The news gathering and news production process can be seen as a series of routines that both journalists and news organizations use on a regular basis to provide readers with a daily dose of news.

These routines are behaviors that journalists engage in to tackle the unpredictable nature of events worthy of news coverage and convert them into stories and story packages for audience consumption. These behaviors are perpetuated by everyday news gathering. Journalists have found that some routines work best in collecting news for the next day's paper or the next news broadcast and allow them to keep the pulse of ongoing events. A "Crime and Courts" reporter engages in one of these routines every time he or she listens to a police scanner, checks with the night clerk for the last night's arrests or accidents. A newsroom that organizes its reporters in specific beats that are amusing with governmental organizations is applying a routine that helps the process of news gathering.

News production has been studied under a sociological approach as early as the early 1930s. Robert Park wrote about the generation of news and news itself as a form of knowledge. The study of how news organizations produce news products dates to the early 1930s, with the study of newspersons as gatekeepers.

In his book *Manufacturing the News* (1980), author Mark Fishman explained that the earliest approaches in studying the news saw news work as an information processing system. News organizations edited to select events that made the news, thus focusing on the "gate keeping" role of these organizations. Research saw mainly what variables determined how editors chose written news copy, and how reporters chose what to write about.

There were also studies that saw journalists as "organization men," and tried to discover the nature of organizational forces that molded professional standards, objectivity for instance, and causing reporters to engage in certain professional behaviors, like securing information or giving a particular slant to a story.

In all, these studies viewed news production as a task of selecting stories that made

RESEARCH COMPONENT

LITERATURE REVIEW

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These routines are behaviors that journalists engage in to tackle the unpredictable nature of events worthy of news coverage and convert them into stories and story packages for audience consumption. These behaviors are perpetuated by everyday news gathering; journalists have found that some routines work best in collecting news for the next day's paper or the next news broadcast and allows them to keep the pulse of ongoing events. A "Cops and Courts" reporter engages in one of these routines every time he or she listens to a police scanner, checks with the night clerk for the last night's arrests or accidents. A newsroom that organizes its reporters in specific beats that are attuning with governmental organizations is applying a routine that helps the process of news gathering.

News production has been studied under a sociological approach as early as the early 1920s. Robert Park wrote about the generation of news and news itself as a form of knowledge. The study of how news organizations produce news products dates to the early 1950s, with the study of newsmen as gatekeepers.

In his book *Manufacturing the News* (1980), author Mark Fishman explains that the earliest approaches in studying the news saw news work as an information processing system. News organizations existed to select events that made the news, thus focusing on the "gate keeping" role of these organizations. Research saw mainly what variables determined how editors chose written news copy, and how reporters chose what to write about.

There were also studies that saw journalists as "organization men," and tried to discover the nature of organizational forces that molded professional standards, objectivity for instance, and causing reporters to engage in certain professional behaviors, like omitting information or giving a particular slant to a story.

In all, these studies viewed news production as a task of selecting stories that made

the news. This idea existed because it was thought that news work either reflects or distorts reality. Reality was perceived as facts or events that exists independently of how news workers perceive them.

Mainstream sociology has given a contemporary approach to the study of how news is produced. Research using this perspective focuses on the social organization and the sociology of occupations and occupational ideology. What this body of work tries to explain is news production taking into account that journalists' efforts on the job are constrained by organizational and occupational routines.

In studying news production, authors like Gaye Tuchman, Herbert J. Gans, Mark Fishman and Edward J. Epstein have used a sociological approach to observe the creation of these routines. This sociological view is not typically prescriptive and sees news as naturally manufactured. Using this theoretical framework, these scholars have the following common observations:

- *News is a manufactured product, not a mirror on "reality."*
- *The world is not arranged for news gathering purposes, but rather confronts the news organization with the unexpected and uncontrollable.*
- *News organizations create routines in order to efficiently and profitably manage the unexpected.*
- *External institutions, through sources and officials, impact the news product by meshing with journalistic routines.*
- *Individual journalists suppress personal values and embrace professional values that serve organizational routines.*
- *Routines largely determine the content of the news product and therefore the way the world is made known through the news.*

These studies mainly observe how journalists construct and utilize specific routines that help them deal with individual news events or to establish and nourish professional relationships with institutions and their members as sources of news.

In 1974, Harvey Molotch and Marilyn Lester created a typology of news stories according to whether the news event is planned or unplanned, and depending on who promotes these news events. This approach defines news by the way the news organization

becomes aware of the facts. If the news is planned and promoted by the same person or organization, it is said to be "routine" news. If the news event is planned but promoted by other than the agent of the news event, it is then said to be a "scandal." Finally, if the event is unplanned and then promoted by somebody other than the people involved, and then it is an "accident." The authors reject the possibility that the news media might stumble into an event by surveying the world scene. Newspapers reflect not a "world out there", but the practices of those who have the power to determine the experience of others. (Schudson, 1991)

Author Wilson Lowrey, a doctoral student from the University of Georgia, has observed that it is surprising that the routines approach has not been used as frequently in visual journalism as it has been used in news reporting, where it has been proved as a valid theoretical framework. As an example, Mark Fishman asked himself, how do news workers make news? Fishman proceeded to examine several routines that news workers and their organizations engage in order to tackle with the unpredictability of the facts and events that happen in the world and the methods they use in order to transform these events and facts into news stories. While doing participant observation at the *Purissima Record* in California, Fishman observed how the creation of beats, the way that reporters make rounds checking out press releases and talking to spokespeople, and the settings of budget meetings are all routines that help and shape the production of news.

Other key authors like Tuchman observed how reporters collect reliable sources and this routine helps news workers gain respect in the field. Gans studied the interaction between reporters and officials and concluded that this routine gives officials the winning hand at the information exchange.

In the visual journalism field, Lowrey observed that visual journalists also create routines to maximize their efficiency in covering news.

A common photojournalistic routine is the pre-visualization of a photo shoot. In photo stories, a common routine to follow is the Life magazine formula for framing pictures to create visual variety: the establishing shot, the medium shot, the portrait, and the "closer."

Another routine is the typification of news photography into spot news, general news, sports, features, portraits and illustrations.

For designers, a common routine is to establish a visual element as the dominant art. The dominant art gives designers a starting point in doing the layout of a page. (Lowrey, 1999).

As Lowrey states, these examples demonstrate the applicability of the routines approach to visual journalism, though it has not been used often. One explanation could be that charts and graphics apparently mirror reality more than stories do. Numbers in bars and charts have more of a neutral character associated with them, and photographs directly represent reality. These facts make charts and photographs appear less altered by the news-making process.

One final explanation could be that in visual journalism studies the most common theoretical framework used focus more on reader's messages, perceptions and meanings. The production of messages lie outside these frames (Lowrey, 1999).

As the author explains, studies that concentrate on the production side of visual journalism are mainly atheoretical surveys of individual editors and give recommendations in changes in behaviors and attitudes. Lowrey points out that there is a need for researchers engaging in this type of study would benefit from learning more about the organizational routines theoretical framework.

Lowrey defends the usefulness of the routines approach in studying the production of visually-driven print news products in that it may become a way to link it with cognitive studies (the way readers process visual news) and semiotic, rhetoric and cultural approaches (the way readers make meaning of visual news). Using the routines approach, the production of photo-driven packages or info graphics are a result of behaviors and routines on how visual reporters collect and produce visual data for these packages. But the production of these packages can be viewed as the result of what the newsroom allows the visual reporters to create, depending on the constraints the news organization excerpts on reporters. Since news packages are shaped by individual reporters' set behaviors on gathering and producing

news, and are affected the organizational constraints that that the news agency or newspaper, these affect the way that readers perceive and understand news.

NEWS AS A MANUFACTURED PRODUCT

Schudson explains that while the sociological approach in studying routines sees news production as a social construction on reality, the organizational or bureaucratic approach sees news as a product manufactured by an organization and can be studied like other manufactured goods.

Edward J. Epstein took this approach when he studied network news programs in 1968 and 1969. He emphasized on the organizational, economic and technical requirements of television news production in explaining the news product.

What is fundamental in organizational approaches that differ from the sociological approaches is the emphasis on:

- *Constraints imposed by organizations despite the private intentions of the individual actors.*
- *Inevitability of "social construction" of reality in any social system.*

Schudson stresses on the importance of this second point. The organizational approach presupposes that news is a manufactured product and not a mirror on reality. Many (although not all) analysts from a social organization perspective abandon any strong claim that there is a "reality" out there that journalists or journalistic organizations distort. News is not a report on a factual world; news is a depletable consumer product that must be made fresh daily (Schudson, 1991; Tuchman, 1978).

In his book, *News from Nowhere: television and the news*, author Edward J. Epstein analyzed the production of television news from the standpoint of organizational constraints of the medium. He observed that television news reporting is a immensely complex operation, unlike radio and print journalism where these two can report and produce much more stories in a much shorter period of time and using a lot less resources and money.

In order to produce news stories in a profitable manner -satisfying both the economic goals of the TV industry and comply with FCC ruling- network news relies on a very elaborate system of logistics. These logistic ensure that the networks get the most out of their available and limited technical and personnel resources.

These logistics force network news organizations to see and produce news in a very different way that print news organizations would. "In the same way that questions can pre-fit answers, the lines along which the search for news is organized tend to structure the resulting the news output in a number of systematic ways." (Epstein, 1973)

In national TV news reporting during the late 1960s, the search for news stories was all conditioned by similar economical and organizational constraints. Epstein observed that all networks research stories follow the same general principles.

Network news is centrally assigned. An assignment editor in the head offices hands out assignments to the correspondents who are stationed in various points around the country and the world. The assignment editors' job is to match available camera crews and correspondents to possible stories.

The concept of beats, as Mark Fishman observed at the Purissima Record is virtually nonexistent in network news. TV correspondents are assigned from story to story; depending on their availability; logistical convenience and the producers' preferences after the stories have been assigned. There are still a few more or less conventional beats in TV news, such as the White House, but these are the exceptions rather than the rule.

In network news, correspondents are more generalists than specific beat reporters. Correspondents are expected to cover a wide variety of news stories with equal facility and apply general rules of fair inquiry to any subject.

Because of the particular logistics system that network news organizations use, a small group of general correspondents are constantly used on camera. This leads to a "star system," where producers request that certain leading correspondents cover the major stories, no matter what the subject matter.

TV news organizations tend to maintain the number of produced stories to the near

minimum. By contrast, newspapers produce more stories than necessary so editors have room for selection. Television news cannot afford the luxury of producing more stories than needed, because of the high costs of filming and editing news stories.

The structure employed by news networks in the late 1960s to gather news attempted to take maximum advantage of the available resources (the camera crews). It was clear that the cost of operating camera crews meant that the networks would only dispatch these crews to situations where a news story was guaranteed to happen and that the camera crew could effectively cover it and produce a story.

The organizational constraints of the network news operation were a main factor of the way TV news was covered. These constraints shaped the characteristics of the news products that were aired for the viewers. One could argue that the way news departments are structured generate specific constraints that shape the outcome of the news product.

Epstein's study on national network news is key in understanding why a particular organizational scheme influences the product output, in this case the news. Epstein saw that the networks created an organizational scheme that aimed to make the best news coverage with limited resources. Because of this scheme, news coverage was approached in a specific manner. Organizational constraints shaped the way national TV news was created in the late 1960s.

In print journalism, available literature has focused on how routines created by journalists and their organization shape the way news is gathered and produced. But few articles concentrate on the effect that newsroom organization itself has on news production in a scholarly fashion.

Contemporary newsroom management is already experimenting with new ways to approach news production to attract readership. This contemporary proposal favors interdepartmental communication and teamwork instead of individual achievement.

CHANGES IN THE NEWSROOM

In recent years, the newspaper industry has seen and felt the decrease of readership as other media -mainly television and interactive media- experimented a boost in audience attention. In the 1980s and early 1990s newspaper managers saw circulation and penetration numbers go down, and loyal readership give up newspapers. In response, the print journalism industry launched extensive research to remedy this situation; and results from this research made it clear for editors and publishers that traditional ways of delivering news were no longer appealing to readers or advertisers, thus losing them to other media.

These changes can be appreciated in the evolution of design trends in the front pages of American newspapers during the 1980s. Available technology, a greater concern among news people for the appearance as well as content, and the creation of the trendsetting USA Today were the fuel that ignited this evolution (Utt and Paternack, 1984). Changes included the use of more and larger photographs, introduction of info graphics (where illustration and information are combined as one storytelling device) and use of color as resources to attract readers. The industry's interest in appearance can also be seen in the increase of membership that the Society of Newspaper Design experimented in 10 years from 1979 to 1989. In that period, the number of member newspapers increased from 22 to 2,200 from the United States, Canada and 35 other countries (Gentry and Zang, 1989).

Overall, newspaper managers and editors understood by that time that overall improvement of the entire newspaper -with better reporting and writing, more inviting photos and graphics, and more attractive design and layout- would help them keep their readership and eventually gain some more.

The newspaper evolution described above did not happen in the void. In order to make these changes, a supporting organizational scheme was needed to make it happen. As an example, the creation of the graphics editor position came after newspapers saw that they needed a new management structure that supervised the trend of including more visuals in the newspaper in order to attract readers. The graphics editor would be responsible for

coordinating words and visuals and integrating the entire news package. (Gentry and Zang, 1989)

Authors and visual journalism consultants like Daryl Moen, Ron Reason and Robert Lockwood perceive newspapers as visual medium. Words, pictures, illustrations and design are all visual elements that work together synergistically. In the past, newspapers segregated journalists in the newsroom by their specialty: reporters, copy editors, photographers and designers. Contemporary challenges in the media market demand newspapers to rethink their organizational structure to respond to the readers' attitudes towards new sources of information and keep readership from choosing these alternatives for information. If reporters intend to convey meaning rather than just raw information, they should know the value of charts and pictures, photographers should know the value of words and charts, and graphics journalists should know the value of words and pictures. All should know that presentation is part of the message. Individuals produce fragments of information; teams produce packages of knowledge. Together they can ask, what is the best way to tell the story? When they know what the whole is going to be, they can ask specialists to do the parts. (Moen, 2000)

One of these strong tendencies of change in newsroom organization and work schemes is found in a system called WED (for writing, editing and design). Designers and instructors Mario García and Roy Peter Clark from the Poynter Institute developed WED in the late 1980's, which aims to put the reader first when creating news packages. In practice, WED encourages teams of writers, editors, photographers, graphics artists and designers to look for ways to tell news stories in the most effective and vivid way. Key elements in WED are planning, teamwork, cooperation between fellow journalists, and respect for the reader. Another flavor of team organization in news production is the "maestro" approach. Lelan Ryan of the University of Kentucky created this scheme, and just like the WED, it emphasizes on the importance of teamwork, early-stage planning and communication.

Contrasting with this contemporary approach is the traditional newsroom organization scheme, which resembles the assembly-line approach in putting together news

packages. Photography is gradually moving from a service department to equal footing

A traditional newsroom organizes vertically. Authority flows downward from the editor to the departments, and each department's output is produced individually and in an isolated manner. While this system is successful in helping the newsroom meet daily deadlines, it creates unnecessary communication barriers to produce successfully integrated news packages. Visual journalists are not involved early enough in the process and end up creating poor visual content or even fail to produce any visual elements at all for news packages. The late 40s, photographers experimented with a freer form of picture story

As Moen mentions in *Newspaper Layout and Design: a team approach*, (2000) the traditional organization of a newsroom is an obstacle to communicate effectively with the reader. In this approach, individual departments work on "parts" of a story (copy, photographs, or info graphics), thus failing to integrate visual and word journalism elements as a single unit. Her then the preconceived ideas of an editor in New York.

It was in the 1970s where newspapers in Allentown, PA, and St. Petersburg, started experimenting with changes in newsroom organization. These papers saw the visual potential in print journalism. By that time and in other newspapers, visual journalists -mainly photographers and designers- forced changes by voicing their dissatisfaction with the role that photography and design played in the news making process, more of a service department of the word journalists.

The newspaper industry is evidently going through a transformation to a more visual medium. Utt and Paternack as well as Gentry and Zang observed important changes in the newspaper that indicates interest in visuals as a competitive advantage for readership. William

Photographs were the first visual resource newspapers were able to create in order to attract readership. The invention of the wet plate, the halftone printing process, the invention of the portable strobe units and the 35 mm camera are all technological innovations that allowed photographs to be published in newspapers and magazines before the 30s were over. These technical advances helped photojournalism become the profession we know today. Yet currently, photographers still have little voice in planning for successful news packages.

Fortunately, "photography is gradually moving from a service department to equal footing with other departments." (Moen, 2000)

Photo projects that are normally published in US newspapers were inspired by the visual style imposed by Life Magazine when it began publication in 1936. In this same decade, other picture-dominated magazines emerged: Look, Click, Scoop, Peek, Pix and Picture just to name a few. These magazines ran picture pages on a single topic, but were heavily scripted by editors from their home offices.

By the late 40s, photographers experimented with a freer form of picture story development. Life photographer W. Eugene Smith broke the trend of shooting pre-scripted stories with his project on country doctor Ernest Ceriani of Kremmling, Colorado (population 1,000). Smith spent a total of six weeks documenting the physician's daily activities and emergency calls. He was able to produce a realistic photo story based on his observations, rather than the preconceived ideas of an editor in New York.

Photographers today still shoot photo projects sticking to W. Eugene Smith's visual-storytelling style. But few newspapers are willing to invest in long-term photo projects. Photographers are forced to self-finance these projects, or look for grants or sponsors. But no matter who sponsors the project, these projects give photojournalists the only resource to explore a topic in depth; present a point of view or show with pictures the many sides of an issue.

In today's newspapers, photo projects follow either the narrative photo story approach or the documentary essay approach. Narrative stories depend on a story line to come up with the sequencing of the images for the layout in the newspaper. Like the written or spoken story, the viewer doesn't know the resolution of the story when they start. The story proceeds from one moment in time to another. Documentary essays are individual images tied together by a theme or issue. There is no story line connecting the images; the reader can stop at any point without losing the flow of the layouts. In the documentary essay, each image is strong on its own, making a certain point, but when they are all connected together by layout, a stronger, more complete statement is made.

Given the importance of visuals in today's print journalism industry, a study on how photography content is created is justified. Lowrey's paper on visual journalism using the routines approach explained that there is much to be done in this area. The author further elaborates that the current trend of incorporating new technology in news gathering, together with the whole industry shifting towards a more visually rich medium, deserve further study. The organizational routines approach provides a framework for such research.

OBSERVING THE ORGANIZATIONAL STRUCTURE:

A RESEARCH QUESTION.

Every February, the Pictures of the Year competition is held at the Missouri School of Journalism to reward excellence in photojournalistic and documentary coverage by the news industry. Among the awards for general news, spot news, features and sports photography is the Angus McDougall Overall Excellence in Editing award. This prize is given to newspapers that show best use of photography in news storytelling.

This year's first place winner is the Hartford Courant, of Hartford Conn. The Courant's Assistant Managing Editor for Photography, Thomas McGuire, is quoted crediting his newspaper's management for the support it gives to the photography department, in the awards ceremony's brochure. "There is simply no way that we could do our job correctly without that support," says McGuire.

McGuire's comment makes note of management support as being one of the key ingredients to the newspaper's excellence in visual journalism. What kind of support is McGuire talking about? What makes the Hartford Courant different from other newspapers when it comes to picture usage?

The purpose of this research is to observe what routines favor good use of visual journalism resources in newspapers known for their excellence in photojournalism. These observations will be studied both from the organizational standpoint, as well as individual photojournalist behaviors that are in tune with the particular newspaper's visual journalism philosophy.

From the organizational point of view, this research aims to identify specific newsroom structures and work methods inside the photography department that favor the creation of superior visual content. It also plans to observe the interaction that the photo department engages with other newsroom departments that aid visually driven content to be published. It will also study the roles of key positions in the photo department and their involvement in the production of content.

From the individual photographers' point of view, this research aims to identify which routines staffers use to work for an organization that is committed to visual journalism excellence. In other words, how does a photographer manage his or her resources (time, talent, reporting and research skills) to produce images for daily assignments and photo-driven projects that are up to the standards of the news organization he or she works for.

METHODOLOGY

In studying news production, the method of choice since the early 1970s has been participant observation. In Anders Hansen et al's *Mass Communication Research Methods*, the authors refer to a significant body of substantive ethnography work done in the '70s that studied the organizational, bureaucratic, and professional nature of news production and news processing. Authors like Gaye Tuchman, Herbert Gans, Edward J. Epstein, and Mark Fishman contributed significantly to understanding the news-making process: How news was subject to temporal routines, how newsroom layouts were organized spatially, and how news-processing was organized in relation to a newsroom division of labor and corporate hierarchy all became building blocks of this understanding (Hansen et al., 1998). These previous studies have used participant observation as their main methodology approach.

Hansen et al. refer to participant observation as one of the few methodologies that provides important insights into the complex of constraints, pressures, and forces that surround, select and shape media output. (Hansen et al., 1998).

Participant observation is a form of social inquiry that draws from different

techniques such as in-depth interviewing, document analysis, and unstructured observation for data collection. The term "participant observation" has been used as a generic term to describe all these techniques in a rather indiscriminating way, meaning that all three techniques are used alternately for data collection. Participant observation is also considered to be the prime instrument of data collecting in qualitative studies.

Barbara Rosenblum, author of *Photographers at Work: a Sociology of Photographic Styles* (1978) explains that participant observation consists essentially of immersing oneself in the social world of the people one is studying. Ethnographic research of this type has been used by anthropologists and sociologists and is a common means of obtaining first hand richly detailed data about a particular social reality. Rosenblum studied during a period of four years how advertising photographers, news photographers and art photographers work, and how their specific line of work influences their photographic style.

Similar to Rosenblum's methodological approach is Mark Fishman's study on news reporting at the *Purissima Record* during 1973 and 1974. He decided to observe the workings of a newsroom from within, following reporters in their news gathering process and the supervising function of the city editor. Fishman even decided to work as a novice reporter at an alternative newspaper (the *Purissima Voice*) to gain basic knowledge of the news-reporting job to help him understand the object of his observations (news production).

Gaye Tuchman also used the participant observation methodological approach in her study in the course of ten years of the workings of a television station (NEWS), a newspaper (*Seaboard City Daily*), The New York City Hall Press Room and the coverage of the women's movement by New York City reporters and writers.

Edward Jay Epstein combined direct observation in editorial meetings and structured interviews with news correspondents, news editors, producers, technicians and news executives in his 1968 research on organizational constraints in national TV network news, which he later compiled in his book *News From Nowhere*.

Participant observation falls in the category of methodology known as interpretative social inquiry, which has been practiced in a number of social science disciplines, especially

in sociology. This technique comes from Weber's classic formulation of sociology: "a science which attempts the interpretative understanding of social action in order thereby to arrive at causal explanation of its course and effects." (Jensen and Jankowski, 1991) In essence, interpretative social inquiry is the analysis and interpretation of meaning that people give to their actions, through empathic understanding.

From this main branch of social inquiry, ethnomethodology and ethnography both have been used as an approach in media studies. The first seeks to identify the rules people apply in order to make sense of their world. The second stems from anthropology and its main concern deals with cultural forms in the widest sense of the term.

Major works cited in the literature review have used participant observation as their main method of data collection. It has been proven to be a good method to gain understanding in the workings of a news organization, despite certain liabilities that the method itself imposes. There is the danger of researchers losing their identity as scientists due to the interaction with the group studied and putting their own objectivity at risk. "Participant observation obviously has its limitations, but it also is fascinating and sometimes it leads to extremely interesting insights about members of the groups being observed." (Berger, 1998)

The purpose of this study is to gain understanding of how a photography department operates in order to produce superior visual journalism. From an organizational point of view, this study aims to identify which management and operational structures favor the creation and use of superior visual journalism content. As demonstrated by other media sociology researchers, participant observation is most likely to provide a good data-collecting instrument to understand how and why a particular management style favors high quality visual journalism.

This study's method design is based on a study done by David A. Craig, which explored, through the eyes of copy editors from the Daily Oklahoman (Oklahoma City), the factors that shape the quality of editing on the central copy desk.

Craig concentrated on the central copy desk, which handles local and wire news,

including business stories, along with some features. He chose 13 of the 18 staffers as his sample. Craig combined his observations at the desk with longer interviews with the staffers. These interviews explored the most important influences in quality.

The copy desk and the photo department in a newspaper share similarities in that they both work producing and revising content for most sections of the newspaper.

This study will be done at The Hartford Courant (Hartford, Conn), a newspaper known for their commitment to publish high-quality visual journalism projects. The Courant, a newspaper with a circulation of approximately 200,000 (week days), has recently won The Angus McDougall Award for Excellence in Picture Editing in the 58th Pictures of the Year contest, as well as awards of excellence in individual photography categories in this same contest. Pictures of the Year is one of the world's oldest, largest and most prestigious international photojournalism competitions held every February at the Missouri School of Journalism. (www.poy.org, 2001)

Observations will be done in a period of 14 weeks, one day a week. The day for observations will be selected depending on the events happening during the week in the photo department, in order to collect observations from a variety of activities such as pitching sessions, editing sessions, coaching sessions, layout proofing or ride-alongs with photographers.

The purpose of these observations is to collect data from all the different activities and routines that the photo department and its individual photographers engage to produce and publish visual story packages. Through these observations, the researcher hopes to learn which routines help produce superior visual journalism projects, and why these routines work.

From the photographer's side, it is important to learn which and how they use routines at the newspaper; how they manage to produce images for the daily news while at the same time manage to work on long-term photo projects. These routines should cover tasks in pitching stories, doing research, shooting, relationships with fellow journalists, and follow-up work. It is important to learn about their level of comfort working under these routines and

listen to any suggestions, comments or criticisms on these routines from the photographer's point of view.

It is necessary to observe routines from the editors' side as well. These routines include tasks in coaching photographers in shooting, assigning photo requests, managing photo requests, film editing, pitching stories, doing research, communicating with other newsroom departments, and follow-up work. Comments, suggestions and criticisms from editors about the department's work method will be collected as well.

Observations from both shooters and editors points of view gives a broader spectrum on the photography department operation. To complement the observations, interviews with department heads will be conducted on how work relationships operate. These interviews are aimed to understand what makes the process work and what are procedures that get in the way or what procedures could be improved to make things work more efficiently. A comparison between the opinions of department heads and staff photographers would give interesting contrasts and valuable conclusions about how routines work at the Hartford Courant photo department.

The following list has been compiled as a general guide to direct the observations that would answer the main research question.

Photo department structure:

- Department heads and managing style.
- Duties of the department heads.
- Number of workers in the department.
- Role of editors and staff photographers. (is there any division of labor)?

Work schedules and tasks:

- Photographers' schedules.
- Division of staffers to produce photos for specific newspaper sections (if any)

Individual photographers working style:

- Number of photographers that consistently get involved in time-intensive photo projects.
- Number of photographers that just work on daily assignments.
- Work styles of photographers doing photo projects.
- Procedures in reporting and coming up with a photo-driven project idea.

Starting a photo project:

- Ways the photo department supports their staff in coaching and producing projects.
- Division of labor to accommodate both projects and daily assignments.
- The role of the photo editor in this stage.
- The role of the photo director (if any) in this stage.

The pitching sessions:

- Procedures to communicate the photo project to editorial / design staff.
- Relationships between the photo department and editorial / design staff at this stage.
- Planning publication dates, assigning photographers and reporters.

Work in progress:

- The film editing process.
- Photo department involvement in coaching to produce a better photo project.
- Editorial / design staff involvement in the selection of images or direction of the project (if any).
- Photographers and reporters work relationship.
- Other staffers contributing in the project, if any (graphics artists, city editors, designers).

Putting it all together:

- Photo departments supervision (if any) on the design of the product.
- Photo department / design department work relationships.
- Roles of photo editors and photo director at this stage.
- Role of the photographer at this stage.
- Photo department / production department involvement in the products output.

Photo department in the newsroom structure:

- Reporters' impressions on working with photographers in photo-driven projects.
- Managing editor's impressions on the role of the photo department for newspapers image.

Historical Background:

- How long has the newspaper been known for it's photographic excellence?
- How has the newspaper changed in its attitude towards photography?
- If there was a change, how was it before the change?
- Are there any changes happening nowadays for improving visual journalism content in the newspaper?

The participant observations done at the Hartford Courant are intended to obtain detailed insights on the workings of this one photography department. Yet it is possible that other photo departments in visually oriented newspapers use different work methods and routines that are equally successful in publishing photo-driven projects.

In conjunction with the observations at The Courant, in-depth interviews will be conducted with two photo directors out of the following newspapers: The Spokesman Review (in Spokane, WA), Copley Newspapers (Chicago, IL), The Virginian-Pilot (in Norfolk, VA), the Concord Monitor (Concord, NH), The Charlotte News and Observer (Charlotte, NC), The St. Petersburg Times (St. Petersburg, FL), The Palm Beach Post (West Palm Beach, FL). These newspapers were selected for their reputation of strong visual newspapers, as demonstrated by obtaining awards during the 58th Pictures of the Year competition in the newspaper editing categories.

For these interviews, general questions will be asked addressing the issue of production and publication of superior photo-driven projects.

- *What positions are involved in overseeing the visual content and presentation of your newspaper (please briefly describe what they do)?*

- *In what ways does your paper's top management support the overall quality in visuals?*
- *How does the photo department work and communicate with other departments when you work on visually driven story projects?*

These interviews will aid to provide with broader understanding of specific routines that contribute to the publication of photo-driven journalism at top newspapers in the United States. The inquiries also will help to find commonalities and differences in these routines at the different newspapers.

The use of multiple methods for collecting data is known as triangulation. It is employed in order to obtain more encompassing data around a single object of study, as researchers like Webb et. al and Denzin have suggested (Jensen and Jankowski, 1991). The former authors explain that no single measurement method is perfect, thus it is necessary to use multiple methods to compensate for individual method flaws. The latter author addresses the issue of multiple methods is a possible antidote against biases introduced by the use of single data-collecting methods by a researcher.

Triangulation neither provides more valid results than a single research strategy, nor it guarantees that it will counterbalance the weaknesses of single methods when combined together (Jensen and Jankowski, 1991). But triangulation can help in constructing a more encompassing perspective on specific analyses, what anthropologists call "holistic work" or "thick description." (Jick, Geertz in Jensen and Jankowski, 1991)

As explained before, the main goal of the in-depth interviews with two more photo directors is to gain a more general understanding of the routines that favor the production and publication of photo-driven visual journalism. Interviewing can effectively provide with detailed information about the workings of other newspapers that are far away from each other. This method can provide with unexpected information that other forms of research might not discover. (Berger, 1998). Also, in-depth interviewing gives the researcher enough flexibility to adapt the line of questioning to more specific areas of interest to the research or generalize on topics. (Berger, 1998) Interviewing is said to be the most efficient and

best form to collect data for the study of organizations, even more than participant observation. (Zelditch, in Jensen and Jankowski, 1991) Yet, it is agreed that participant observation is more than adequate for this same purpose.

DISCUSSION

THE HARTFORD COURANT: AN INTRODUCTION

Founded in 1764, The Hartford Courant proudly celebrates itself to be the oldest continuously run newspaper of the United States. The *Hartford Courant* started as a weekly, and was founded by a printer named Thomas Wright. At first, the Courant changed its name to The Hartford Courant and Western Advertiser, and then, after the Revolutionary war, added with the new British as their main competitor. The Courant is the City of Hartford. Back when the country had a very small population, the Courant communicated the major events of the 18th century. In 1839, it was the first newspaper to print a man on land on the moon in 1839. It was the first newspaper to print a man on land on the moon in 1839. It was the first newspaper to print a man on land on the moon in 1839.

Today, The Courant is the state's largest newspaper, with a circulation of approximately 300,000. The paper concentrates on news and current events, with some business across the state, plus one in Washington D.C.

As evidence of the paper's commitment to quality journalism, The Courant has won two Pulitzer prizes, one in 1992 for explanatory journalism for stories on the flaws of the Hubble telescope, and one in 1999 for breaking news reporting for the in-depth coverage of a shooting incident at the Connecticut Lottery the year before.

In visuals, the Courant has won six awards in photo editing categories in the Pictures of the Year competition held by the Missouri School of Journalism, including the August McDonald Award of Excellence in 2000. Individual photographers from The Courant have also won awards for their work in PoY, like Bradley Cliff and Chet Johnson. In newspaper design, the Courant has been recognized for outstanding design in the 23rd edition of ENR's Best of Newspaper Design competition, as one of the best designed newspapers of 2001. Today, The Courant could be considered a leader for photojournalism, graphics, and graphic design because of its commitment to reporting visuals. But this wasn't always the case.

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Founded in 1764, The Hartford Courant proudly announces itself to be the oldest continuously run newspaper of the United States. The Connecticut Courant started as a weekly, and was founded by a printer named Thomas Green. In 1837, the Courant changed its name to The Hartford Courant and became a daily publication. The paper survived the Revolutionary war, sided with the new Republican Party after Abraham Lincoln visited the City of Hartford. Back when the country was divided over the issue of slavery the Courant communicated the major events of the 20th century—such as Armistice day in 1918 and the first man to land on the moon in 1969—to readers in the state of Connecticut.

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THE PHOTO STORY

Photographer John Long, who has worked for The Courant for 30 years, explained that during his earlier years at the Courant, the paper's attitude towards visuals was that of an old-style news organization. "They ran the pictures small; they made us shoot up to three or four assignments in a day ... It was just a big mess," Long explains. Tony Bacewicz, another photographer at the Courant, explained that shooters used to do photography for both the news and advertising departments. He also mentioned that there was no such position as a picture editor, and that film editing was left to the photographers themselves. "There was a chief photographer and the rest of the shooters. When we selected the pictures and printed them, we handed them over to the corresponding news editor and they would take it from there," Bacewicz says.

During these years, pictures ran no bigger than four columns on an eight-column grid, the photographers said. Picture pages were extremely rare and picture usage was usually deficient. The photo department usually had no involvement in news planning meetings.

These explanations on how the photo department functioned indicate that during the early to late 70s, a traditional newspaper managing style was in place at the Courant. Decisions and information were given in a vertical fashion, where the top managers decided how news was to be covered and presented. Visual departments (photo, graphics, design) acted more as service units for word journalists, and teamwork between departments was practically nonexistent.

Interviews with photographers Long and Bacewicz, who has worked with the Courant for 25 years, indicate that the first changes in visuals started during the early 80s. It was then when the Times-Mirror Company bought the paper from local owners. The new management introduced the first changes in visuals departments, as their attempt to modernize the paper.

Steve Rice was the first hired Director of Photography under Times-Mirror Co. ownership of the Hartford Courant. Bacewicz explained that Rice introduced such changes as bringing hired picture editors to the department, using bigger photographs in layouts, giving

feedback to photographers for their work, and an overall improvement on photo use in news pages.

Randy Cox, hired as AME for Graphics and Photography under the second generation Times-Mirror management in the mid-80s, succeeded Rice. With the support of Managing Editor Marty Petty—who believed in the power of visuals in print journalism—Cox was successful in making Graphics and Design departments work in collaboration with the photo department for the first time, mainly because of his interests both in photography and design. Cox also was able to hire more picture editors and bring talented photographers to work for the Courant. It was under Cox's direction of the photo department that "there was a boost in photography in general at the paper," according to Tony Bacewicz.

These changes at the Courant coincide with observations made by Utt and Paternack in the mid-80s of the changes in newspapers towards the visual aspect of print journalism. The authors noted that during this period newspapers started using more and larger photographs, valued newspaper design as a resource to attract readers, introduced info graphics (where illustration and information are combined as one storytelling device) and color use in front pages and section fronts.

These changes in the visuals departments at the Courant brought the first awards for their work starting in the early 80s. As early as 1982, the Courant began receiving awards for photo use in the Northern Short Course photojournalism competition, a news photography contest for North-Atlantic state newspapers. Courant photographer Brad Clift was named Photographer of the Year in the 44th. Pictures of the Year (PoY) competition in 1987. In 1989, the Courant got its first editing prize in PoY with a second place in the picture-editing category. Since 1995, the Courant has consistently placed in the photo-editing categories in every edition of PoY.

PRESENTATION, A MASTER ROUTINE

In the literature review it was established that nature of news and the news gathering

process pushes organizations to engage in routines that facilitate this task. These routines aim to make the news gathering as efficient as possible, due to the unpredictable nature of news. It was also established that these routines are a key factor in shaping the way news is presented to audiences.

In establishing differences among competing news organizations, a particular set of routines is perhaps what makes a newspaper unique or gives it competitive advantage over other newspapers. The New York Times is known for its excellent reporting and writing. The USA Today was known for revolutionizing the way news was presented in the mid-80s with its use of color and the creation of info graphics. Copley Newspapers are known for their quality in visual reporting.

The Courant's commitment to the quality of their presentation is what makes this paper stand out among others in the region. "We consider visuals as content, just the same as a written story is content," said AME for Photography Thomas McGuire. Consequently, both AME for Design Christian Potter-Drury¹ and Director of Photography John Scanlan agree that the way that the paper looks is part of its personality. "Sophisticated visuals in a newspaper can attract readers... It sells papers!" argues Potter-Drury, who is responsible for The Courant's current design style. Scanlan supports this idea of the power of visuals, and he also believes that anyone can sense the quality of any product just by its appearance. "Look at one of those new Macintosh laptops, they're sleek, the design is pleasing to the eye and that gives a certain image of quality," he says.

But it's not only that the Courant has a commitment to superior visuals, or that they've hired talented staff in photo, graphics and design departments. It is that holistic approach implied the concept of *presentation* that gives them the competitive edge.

Much like the WED system proposed by Mario García and Roy Peter Clark, or the *maestro* approach created by Lelan Ryan, The Courant's approach to news favors teamwork, communication between departments and the constant quest of editors and reporters to come up with the best way to present the news to its readers. Presentation is definitely part of the

¹ Christian Potter-Drury no longer works for The Hartford Courant.

message that the Hartford Courant gives to its readers.

Observations suggest that the concept is a part of the newsroom culture. Picture editor Toni Kellar explains that while her job is to work with writers in coming up with the best way to tell their story with pictures, many of them already understand what they need to look for when they put in a photo request. "With some reporters, there isn't much to figure out. They already know what we at the photo department are looking for and that helps us to get ahead in the game," she adds.

Word editors will usually approach picture editors or designers at their desks or in hallways to talk about a specific assignment they are working on to give suggestions, exchange new information that could be useful to them, or get feedback from visual journalists. These short and informal meetings work as a communication tool so each journalist knows what others working on the same projects are doing. This constant communication among people shows that The Courant favors teamwork as a routine for the production of news. Moreover, people in the newsroom are already familiar and comfortable with this routine, so it comes natural to them.

In observations made during several daily budget meetings and the eleven-day planning meetings, editors constantly made references to the way stories were going to be presented in the paper, rather than just concentrating on individual elements like words, pictures or a particular layout. On a certain story on the mayoral race in Hartford, editors debated on how to present the story using two photographs on each of the two contenders while trying not favor any particular candidate. In this meeting, editors agreed that they would run one of the photos six columns wide and the other one—a tighter shot—four columns wide but balance the images by placing the bigger image down on the page and the smaller one higher up to, as an Art Director Rick Shaw puts it, "use the geography of the page to work for us."

But, it is also apparent that this style of teamwork is the default routine for news pieces that require greater-than-normal journalistic efforts. People will have these meetings for a photo essay on a feature section front, an A1 centerpiece that goes with photos and

graphics, a Northeast Magazine cover story, or any other news project that people invest a lot of time and effort working at it. Smaller pieces like an A section inside story will not necessarily require such coordination. Editors will decide when to have one of those meetings based on the story's prominence, play, and just plain common sense.

TEAMWORK AT ITS BEST

During the night of Sept. 11, after the terrorist attacks in New York City, editors worked until 1 a.m. to complete what would be considered an historical issue of the Hartford Courant. Even in these moments of tremendous pressure, it was evident that commitment to good presentation was a very important part of this newsroom's culture and would not suffer under less-than-perfect conditions. At 8 p.m., samples of the 24 pages of news hole were displayed for the top editors to review. The Courant's Managing Editor Cliff Teustch looked at the samples and was pleased with the use of photos and graphics. But the paper's editor Brian Toolan considered some of the inside pages to be "too gray" (too text-heavy) and recommended stories to be cut and layouts to be changed. "How many times do you hear a word editor suggest cutting stories so photos and graphics can be played bigger? This is what makes this place unique," says Thomas McGuire.

During the following days after Sept. 11, editors held meetings to plan the coverage of the story in the days to come. Editor Brian Toolan again emphasized on the need to rely on photos and graphics -elements of presentation- as part of the newspaper's coverage. "Of course, photos and graphics will run huge. We will rely on them to make the paper look good," editor Brian Toolan said during a planning meeting on Sept. 12.

These observations, both done during slow and intense moments at the newsroom, reflect that journalists at The Courant understand the added value of good news presentation. Visual journalists are respected for their work, and how they go about doing their work. Reporters understand that photographers must invest time to come up with a compelling image. They also understand that photographic moments happen at a different time and pace

than the interview process. Designers, illustrators and graphic artists are given the time and creative freedom to experiment and come up with good solutions to display stories (all within the parameters of the design style book)

In the same spirit, visual journalists understand that their way of seeing the news is different to that of a word journalist and they work with those differences rather than antagonizing with reporters with no visual skills.

THE IDEAL PHOTO DEPARTMENT: AN OVERVIEW

Photography, together with graphics and newspaper design, are the visual elements of newspaper presentation. Good presentation is directly influenced by how well editors blend different flavors of content (visual and non-visual). "You have to have somebody that is responsible for adjusting the 'volume' of visual elements on the news page -photos, graphics and layout-," says director of Photography John Scanlan. "You can't have everything being always loud all the time because you wouldn't be able to process all that information. Presentation is where you choose to give more play to photos, graphics or design; it is where you adjust the volume of your visuals."

As director of Photography for one of the most successful visually oriented newspapers in the United States, Scanlan believes that in a newspaper context an ideal photo department should include three types of key positions in order to favor a more visual approach to news coverage.

At the top, the department direction should be the link between a newspaper's top management and the newsroom personnel in order to support and enforce the visual approach in news coverage. "If you do not have support from top management, it would be like constantly pushing a rock up a hill," Scanlan says. In this sense, the top positions in the photo department have the task to reaffirm top newspaper management of the added value in producing superior news photography by delivering quality photojournalistic projects, and be the communicators of this policy to the newsroom staff so to inspire other journalists to help

create these quality projects. "Leaders in the photo department should act as preachers, constantly educating others in the newsroom to understand the value that photography adds to print news coverage," Scanlan says.

Photo editors serve as liaisons between photo and other departments within the newsroom. By brainstorming with other journalists in the newsroom, photo editors discuss and communicate others the best way to make the most out of a photo assignment and photo use. "Editors in photo departments act as point persons within the newsroom," Scanlan said. Photo editors are expected to develop a relationship of trust between reporters and the photo department, so it is the first place where reporters take their story ideas to explore photographic possibilities in a news project. In this manner, non-visual journalist trust photo editors' decisions that have to do with photo use.

Evidently, photographers are the journalists on the field responsible for creating images for the newspaper. "You have to have good shooters to display good photography in a newspaper," Scanlan said. According to the photo director, it would be extremely hard to convince top management and the newsroom staff the need to work together with the photo department if photographers do not keep their end of the bargain.

The Hartford Courant's photography department consists of assistant managing editor for photography Thom McGuire and director of photography Scanlan in the top positions; six picture editors, twenty photographers, 6 lab and image technicians, and a photo department assistant.

DEPARTMENT STRUCTURE

AME / Photography Thom McGuire: As Assistant Managing Editor, Thom McGuire sees himself to be the voice of the photo department to all other departments, both inside and outside the newsroom. A large part of his duties include dealing with business decisions that affect the department (budgeting, hiring, purchases), but McGuire also gets closely involved in special photo projects as a photo editor and liaison between the photo

and design departments, mainly because of his good working relations with AME for Design Christian Potter-Drury. During observation periods, McGuire teamed up with picture editor Toni Kellar, photographer Richard Messina and AME Christian Potter-Drury for the special project "Ballouville," a 12-page special report on a northeastern Connecticut town. McGuire's role was that of a supervising photo editor, working with Potter-Drury in the final presentation of the piece, as other picture editors work in conjunction with designers in photo-driven projects.

Being an Assistant Managing Editor means that he has equal footing with all other managing editors in the newsroom, and has the authority to make final editorial decisions on the news product if they are called for.

Director of Photography John Scanlan: Scanlan's position includes overseeing and managing the department's resources, as well as the role that photography plays in the newspaper. As a part of his job, Scanlan attends budget meetings to keep track of stories and photo use. He also constantly brainstorms with other picture editors on the best way to make use of photographs in the newspaper, but trusts most of those decisions to each individual picture editor. "You develop a relationship of trust with the picture editors, and you trust their judgment on their decisions," Scanlan said. Finally, he keeps AME Thom McGuire informed of decisions taken in the photo department that have to do with photo use.

"Thom and I set the tone and direction of what is expected from the photo department in the newsroom," says John Scanlan explaining the nature of the two top positions at the photo department. As Scanlan explained, these two positions serve as a link between top management and their department's mission as part of the newsroom. This mission is to show other workers in the newsroom that photography (and visual content) has journalistic value. "We constantly work to get this message out (in the newsroom)."

In the day-to-day routine, Scanlan and McGuire work as a tight unit. They constantly have meetings over photo use, coverage and the department strategic planning. They keep each other informed on what they are working on. Constant communication between each other, as well with the other photo editors seems to be a key element for their success in

maintaining The Courant's photo philosophy.

PICTURE EDITING

Origination, where it all starts: Perhaps one of the key gaps between visual and non-visual journalists closes with the aid of the dayside origination picture editor position. At The Courant, editors Toni Kellar and David Grewe hold that position². In essence, the origination editor's works during the day (usually 9 a.m. to 6 p.m.) and it is his or her job to work with reporters and do the visual thinking for them when they place a photo request for a story they are currently working on, according to Kellar. "We are hired to do the visual thinking; we come up with an angle or approach to shoot pictures for a story. We want to enhance this story by adding visuals with content," says Kellar.

Kellar, who has worked for The Hartford Courant for ten years and held the origination editor position for over six years, explained that when she worked as a night-side picture editor she noticed that often photographers were handed assignments scheduled at less-than-perfect moments. This fact would make it difficult to make compelling documentary-style photographs. "It's too late to make a good edit when the photographer was sent at the wrong time to shoot an assignment," Kellar says.

Writers would often schedule photo requests at times when the subjects were not involved in their daily routine, or when writers were doing their interviews. These conditions would render static, dull, unnatural-looking images that contributed little in visual content.

Kellar suggested then that a picture editor should be involved at the beginning of the process helping and educating non-visual journalists in identifying the best moments and situations to do photographs for a story. With the support of the Photo department manager Thom McGuire, in 1994 the new position was created to fill that gap.

In the day-to-day work, the origination picture editor receives photo requests from reporters to be reviewed before they are scheduled. The editor checks to see if all the information on directions, contact phone numbers and story summary is complete and

² Toni Kellar no longer works for the Hartford Courant. David Grewe moved to night-side and is currently the Zones picture editor. Stephanie Heisler switched from being the A-1 picture editor to dayside/ origination.

accurate. He or she later proceeds to weigh the visual potential of the photo request against scheduling possibilities. "Often we get photo requests that raises a flag for us. We get in touch with the reporter and interview him or her to come up with better options for us to shoot. We tactfully point out why the photo request does not work for us and then proceed to come up with a better solution... Together," Kellar explains³.

Kellar notes that visual journalists should keep in mind that not all reporters think in visual terms. "Instead of expecting writers to come up with superb visual ideas, we should respect everyone's strengths and weaknesses and work as a team to produce better content," she said.

But as dayside editors, Kellar and Grewe are also responsible for "getting the game plan going," as David Grewe puts it. Dayside editors will attend the early budget meeting and will communicate with other editors of their photography budget during the morning meeting. Dayside editors are responsible of keeping track of breaking news situations and dispatching a photographer whose only task is to respond to unscheduled breaking-news situations. They will handle and schedule any general news assignments from press releases sent to the newsroom. In brief, dayside editors use their news judgment to handle visuals during the morning hours.

On the receiving end: night-side picture editors. Editors Bill Sikes and now David Grewe work from 3 p.m. to 12 a.m. on the main desk, handling the photo budget for the next day's paper. It is their responsibility to edit film from the day's assignments (although theoretically any editor can edit film if the editor is available) and work with A-section designers on photo usage.

Bill Sikes, who has worked with The Courant for over four years, explains that night-side photo editors' responsibilities include signing off on final crops on pictures, and deciding what play the selected images will have on the pages (choosing a lead image and a secondary). They will also revise layouts before the pages are sent to the press, checking that

³ Dayside editors will reject, unless they have extraordinary news value, photo requests that call for photographing pseudo-news events like inaugurations, award ceremonies or press conferences; they will also reject requests for building mug-shots or stakeout situations. In brief, they will reject any request where they consider that picture possibilities are limited.

photos and captions match with the corresponding stories. Night-side photo editors can make changes on layouts if they consider that a photograph is not used appropriately. "Usually we don't have a lot of photo-use conflicts between the A-section designers and us. If there is a problem, we will work together to find the best solution before the page is sent to the press," says Sikes.

Having a picture editor on the main desk at night means that the photo department has control of the visuals from the beginning of the process (origination) to the end (publication) in the A-section. As a side note, the Courant's weakest section in photo use—according to McGuire, Scanlan and Sikes—is Sports, mainly because they don't have a picture editor working closely with them at night, when the pages are laid out. "Sport pages will often have redundant images because there is no one there to supervise picture selection and usage," says Sikes. Financial cutbacks has forced the photo department to eliminate the Sports editor position, according to Scanlan.

The two night-side picture editors divide their work as follows: Bill Sikes⁴ handles picture editing for the front page of The Courant (he also supervises picture use in the A-section and Business section⁵). David Grewe is the Zone⁶'s picture editor, editing the Town News page for each of the nine zones the Courant prints each day, plus the first run or "bulldog" edition.

Features and Northeast Magazine: JoEllen Black and Bruce Moyer work as picture editors for the features sections and Northeast—the paper's Sunday magazine—respectively. Given the timeliness of feature stories and long-term projects, Black and Moyer work in origination as well as supervising the use of visuals in the final product. They both have the opportunity to sit in planning and budget meetings with writers and designers, and they work closely with designers—even more so than in the A-section—on the final stages of a photo-oriented package. Moyer explains that there is definitely more planning in the early

⁴ Sikes moved from Zones picture editing to A-1, substituting Stephanie Heisler who now is in dayside / origination.

⁵ Lab Technician Beth Bristow is currently working as the Business Section picture editor.

⁶ The Courant divides its central Connecticut coverage in nine zones. Each zone gets its dedicated local-news page with usually a photograph as centerpiece art.

stages of their news pieces than in the A-section. "Our projects are usually more long-term, so we have the opportunity to plan ahead and change the direction of our projects while we work on them. We don't have to be as reactive as it happens in daily news," Moyer adds. In a sense, Moyer and Black follow a team approach and a work scheme that is closest to the WED or the *maestro* approach.

Because of the different timeframe of feature projects, Both Moyer and Black are more careful of the appearance of the visuals. In Northeast, Moyer encourages photographers to experiment with different formats and different approaches, even those that steer off from documentary photography, in shooting a project for the magazine. "It definitely gives a different feel to our stories. In a magazine like Northeast you have to be careful to not end up looking the same all the time," Moyer adds.

As an example of choosing different approaches in shooting, photographer Jay Clendenin recently finished a story about the last days of Hartford Mayor Mike Peterson office. The project was shot with an off-the-shelf Polaroid camera and lighted with off-camera strobes. Clendenin says that both he and editor Bruce Moyer came up with the idea and, Clendenin adds, was a great solution for the story. He was able to get more access with the mayor because the subjects could see some of the pictures immediately.

Despite the more experimental nature of photography work for these two sections of the paper, origination and picture editing in features in the Sunday magazine is done following the same principles that the A-section uses to deliver good photography for The Courant.

Parallel to everyday photo assignments, Courant photographers have been assigned

PHOTOGRAPHERS AT WORK

Photographers at The Courant will usually have an eight-hour workday, for a total of 40 hours per week. Each photographer will work on any of the three different shifts: morning photographers will work from 9 a.m. to 6 p.m.; midday shooters will work from 11 a.m. to 8 p.m. and those working evenings will go from 4 p.m. to 12:30 a.m. These shifts cover all

days of the week. This means that at any given time there is at least one photographer working on assignments for the paper.

Editors and photographers will agree on a weekly schedule that suits both the shooter's personal needs and the paper's staffing needs. This means that a photographer can work different shifts every day of the week. Staffers will rotate their shifts every other month, so that all shooters get a chance to work a variety of news situations, rather than having the same people shoot the same kind of events due to scheduling.

Editors will schedule an average of two assignments per day and usually will try to plan ahead to have a schedule ready at least a day in advance. Editors have found that two assignments per day is the ideal work load for staffers'. "We don't want to overwhelm staffers with so many assignments that it compromises their creativity and their work starts to suffer," says editor Toni Kellar. "You also have to consider travel time and all other factors that go in the production of news photography," Kellar adds. Since The Courant covers news virtually statewide, traveling time becomes an important issue to consider when putting together the daily schedule.

These are general staffing guidelines at this paper. They are flexible enough that permits the photo department to adapt and compensate for photographers on vacation, or those taking personal days, assignment substitutions, breaking news situations or special news-project staffing needs. If the flow of news requires extraordinary work loads, photographers that work overtime will usually be compensated with additional days off their regular schedules.

Parallel to everyday photo assignments, Courant photographers have been recognized by constantly publishing in-depth documentary photography projects. At any given time, editor Bruce Moyer estimates that about ten of the twenty staff photographers can be involved in various stages of photo-driven projects alternating with everyday photo assignments.

These photo projects are usually generated by the photographers themselves or by the photo
⁷ Director of Photography Peter Cross from the Palm Beach Post (West Palm Beach, Fla.) and photo editor Dan Habib from the Concord Monitor (Concord N.H.) also agree that two assignments per day is the ideal number of assignments for a newspaper photographer. It allows enough time for creative exercise and traveling needs.

editors, but ideas may come by other journalists in the newsroom.

Although Moyer admits that this is not a requisite for *Courant* photographers to produce a certain number of photo driven projects per year⁹, there is a certain pressure to deliver these projects, or at least a favorable atmosphere that encourages photographers to work on them. Director John Scanlan explains that the way the paper motivates photographers to produce visually oriented news projects is by offering favorable conditions and showcases for this kind of work. "We give photographers the time, the space and the support but we hope that photographers will motivate themselves to work on personal projects," says director John Scanlan.

Most photographers consider researching and working on personal projects a valuable opportunity for them to exercise their journalistic skills. In a sense, pursuing these news projects is part of the culture of the photo department; it is expected from them just as writers are expected to be close to their beats and come up with original story ideas. In brief, these long-term personal photo-driven projects is what defines and separates a true photojournalist from "just a photographer," or a technically savvy shooter that limits him or herself to working photo requests. The projects allow photographers to pursue their own journalistic interests. "When you work on your own projects, you end up owning the story, as opposed to just being in a supporting role for other people's work," says photographer Michael Kodas.

Yet staffers will not work on self-generated in-depth documentaries exclusively. Project ideas can come from other journalists in the newsroom and picture editors will offer them to whom they consider the best photographer suited for the job. "We consider their shooting style and their personality when we talk to a photographer," says editor Toni Kellar about assigning these projects.

⁹ Moyer estimates that of all 20 staff members four or five of them will constantly pursue their own projects, ten will often work on these projects and the remaining photographers rarely get involved in longer-term photo essays or stories.

RESEARCH DISCIPLINE

Every photographer has his or her own particular method for researching stories. But in general terms, a healthy dose of curiosity and a discipline to consume news and information is the starting point for most photographers, says staffer Michael Kodas.

Kodas admits he is a "news junkie"; he consumes every bit of news information he can to get story ideas. "I read a lot and keep myself informed on the things that interest me... I'm constantly researching for story ideas," he adds. Photographer Rick Hartford says that while being well informed is a great stimulus for story ideas, he is not the constant researcher that Kodas is but still manages to have his plate full with his projects. This is to show that there is no single research method that proves to be more effective.

Often, photographers working on an everyday assignments realize that the very assignment they are working on could be better told with a photo-driven approach. Kodas remembers one particular story where after spending a couple of hours working the assignment he realized the visual potential of it and asked for more time to pursue it as a photo essay. "It was this story about a Bosnian Sunday muslim school. As soon as I got there I saw how this story could be better told visually and we ended up running a picture page with the story," he says.

As it is usually the case, working on these projects will often open doors for more story ideas. A successful project will often have several spin-offs that can be developed in complete photo projects later on, as subjects or people interested in the overall theme will offer the photographer additional information, facts or contacts.

As an interesting fact, photographers at The Courant will often gravitate towards projects that touch their general interests: outdoor life and mountain climbing for staffer Michael Kodas, sailing and automobiles for Stephen Dunn, ballet for John Long. Rick Hartford believes that working on areas of a photographer's specialty areas does not necessarily guarantee better results, but it helps because of the added bonus that comes from having sufficient background information.

A very important part of story researching lies in the photographer's people skills. Kudas and Hartford agree that among the most helpful researching tips and yet quite overlooked are getting to know people and being a good listener. "You have to get out of the car. You have to be there —where stories happen. You have to meet the movers and shakers because these people will steer you in the right direction when you're working on your projects," says Kudas.

SELLING STORY IDEAS

Photographers working on the field constantly talk to their editors about possible ideas for photo-driven projects. Photographers and editors discuss the feasibility of turning an idea into a complete project, the general direction a project should take and possible outlets in the paper. These conversations are rather informal, where there is no need to call for a meeting to have them. An e-mail or a quick talk at the editor's desk will be sufficient to get things started for a photo driven project. It is not uncommon for photographers to communicate their ideas also to AME Thom McGuire or Director John Scanlan. In these cases, McGuire and Scanlan are seen more as picture editors that can give valuable advice on how to proceed with a project. All these dialogs work seamlessly, showing once more that this is a well-established part of the department's culture and working routines.

In these early stages, photographers and editors will set tentative goals on details such as project size, publication dates, section placement and even aesthetic considerations such as doing color or black and white photography. Editors can and will act as managers or gatekeepers on what the size of the project should be, depending on their experience and what intuition tells them. As Bruce Moyer explains, most procedures and work routines at The Hartford Courant are not exact science. Most of them are done by intuition and common sense.

Staff photographers will team up with a picture editor they feel comfortable working with, whether it is the corresponding section picture editor or not. The photographers are

free to pick who they work best. It is not uncommon for a dayside news picture editor to work on a feature story or vice versa. At The Courant, each picture editor supervises five staff photographers to monitor their performance and guide them in achieving their yearly goals. Often photographers will choose to work with their supervising photo editor because they have already developed a good working relationship.

Depending on the size of a project, the photographer might prepare a proposal – sometimes as brief and informal as a couple of paragraphs sent by office e-mail or a hallway conversation– or they can be as detailed and thorough as a written piece for a news story. It's a matter of individual taste and style. But the bigger the project, the more formal the proposal needs to be. As an example of tastes, photographer Brad Clift usually includes several images as part of his proposal when he is pitching a project to picture editors. Staffer Michael Kudas will write a thorough, well-written and carefully reported proposal that matches any other story appearing in the paper. "I usually work as hard on the proposal as I do when I go out and photograph; in this stage I've worked pretty thoroughly on my reporting" says Kudas.

The proposal works as a communication tool for the parts involved in the project. It lets editors (picture and section editors) know what direction the photojournalist is going to take with his or her project. It also acts as a kind of contract between departments, as with this notice they've implicitly agreed to work together for this specific project. Formal or informal, verbal or written; no news project will get started unless there's a proposal to work on. During the observation periods, the researcher had the opportunity to work on two self-generated photo projects (see journal entries on pp 109-118). In both occasions the corresponding picture editors (Bruce Moyer and JoEllen Black) requested a brief proposal: for the feature piece on Enfield farmer Ricky Ouellette, a verbal explanation of the project idea was made in a meeting with editors Black and Bernie Davidow (Features editor); for the essay on the western sikh community, a written explanation was sent to Jennifer Frank, editor of Northeast Magazine.

SPECIAL PROJECTS AND EVERYDAY WORK

Since The Courant encourages its photographers to pursue personal projects, picture editors can and will give staffers enough time to work on longer photo-driven pieces. The paper's management and newsroom editors understand that quality documentary photography is very time-intensive, and have no problems with a staffer being separated from the daily assignments to work on one particular story.

Picture editor Bruce Moyer, who usually puts together the photographers' schedules, says although at any given time half of the staff could be working on documentary projects, not all of them will work on their projects every day. Moreover, each project will have a picture editor who communicates any staffing issues to Moyer if a photographer needs to dedicate a full day on a project. "Of course, we need to prioritize all these request against our daily staffing needs," adds Moyer. Dayside picture editors are the ones doing the balancing act, as they have to schedule daily assignments while allowing time for photographers to work on their personal projects. But dayside picture editors Moyer, Kellar, Grewe (and now Heisler) are understanding of how time-intensive in-depth documentaries can be beneficial to the staffers' motivation. By the same token, editors expect to see more compelling photographs from these shoots.

Staff photographer Michael McAndrews believes that working both on everyday assignments and personal projects is not difficult to accomplish because of favorable working conditions he has at The Courant. When he works on a documentary photo project, he will usually dedicate several hours per week to shoot, distributing time in between daily assignments. "I usually try to dedicate a day in the week to work on a project and then work a couple of hours here and there in the off-periods of regular work days," he says. Photographers try to identify the images that are at the heart of the story and then plan to shoot accordingly, by informing editors in advance about important events or situations for their stories to avoid scheduling conflicts. In addition, they will revisit a story situation several times in a week "to capture the nuances of the story," says McAndrews. In the end,

the story itself will dictate the amount of time and frequency that the photographer needs to invest to get meaningful pictures. Fortunately, at The Courant conditions exist for staffers to have flexible schedules and respond to these needs. McAndrews recommends that any story, particularly the ones that take big emotional tolls on subjects and journalists, should be dealt with in "little bits," as he puts it. "One thing you want to avoid is burnout while you are shooting," says McAndrews.

In any case, Courant staffers embark in one or two major projects per year. Michael Kodas, Rick Hartford, Michael McAndrews and Brad Clift all agree that two major projects is the maximum they will let themselves be involved, because the time they have to invest in them. "I have my family life that I value very much," says McAndrews. "I also like to work on different kinds of photography, like studio work. I learn more by doing other kinds of photography."

While Courant photographers are constantly researching and working on their personal projects, not all of them are big, in-depth photo documentaries. Courant staffers will combine these with smaller one-page projects. This variety in project sizes and their daily assignments gives them a healthy balance in their work.

PICTURE EDITORS: GUIDES, COACHES AND COORDINATORS

Once a photographer starts working on a longer-term photo project, picture editors will be in close communication with him or her, asking how their work is progressing. Editors try to keep a sort of mental list of who they are working with on special projects and how they are doing. Furthermore, each editor will request photographers to constantly show them their film or takes (if they are working with digital gear) to monitor their work.

Picture editor Bruce Moyer believes that editors are in the best position to help photographers cover all aspects of a story while they work. "We as editors are not as involved emotionally in the story as the photographers. We are the ones that take the step back and look at their work with a different perspective. We can recommend new approaches to get a

certain side to a story that maybe the photographer hasn't thought about," says Moyer. But one thing is clear. Editors will not let a photographer wait until the end of a project to show their work. They will remind staffers of their need to see their film and push to set a time with them to do frequent edits.

Each editor has a particular way to work with staffers. They do a good effort in establishing a chemistry to work together. "Every photographer has their particular way of working with us," says editor Stephanie Heisler. "Some are very focused and very independent. Others will look for more guidance while they work. We try to adapt to their style and they do the same with ours," she says. This close communication works as a stage for photographers and editors to discuss their ideas. A photographer can ask for advice on how to proceed on a story or essay, or even how to take a raw idea and turn it into a project. Even if they a photographer proposes an open-ended project where it seems at first to have no clear direction, editors will allow time for the photographers to research and experiment.

As photographers work on their projects, editors will then meet with other section editors in the newsroom and the graphics desk to discuss and coordinate if a reporter is needed for the story (to put the reporter up to speed on the project) or if there is any special need from the graphics department. In this stage, picture editors act again as liaisons between photographers and the rest of the newsroom, pitching and selling visual story ideas to be published. Together, visual and non-visual editors decide on possible outlets for these projects, and schedule tentative publication dates and set deadlines.

This effort of bringing in others to work on a photo-driven project is done as early in the process as possible. Doing otherwise can make it difficult for other departments to get fully involved and contribute effectively to the effort.

As photographers conclude their projects, the final editing process begins. By now, editors have seen most of the film and picture printouts of the selected images are put together. This editing process is painstakingly meticulous. Editors go over the selected images time after time and question their previous choices looking for better solutions to tell the story. Editing is not done based just on the picture's visual appeal, but also how well it

plays with the other selected images. Editors will ask continuous questions to photographers as to extract as much information of the story as possible, so to make the best editing decisions. Photographers also have the chance to argue the editor's choices, and it is this discussion that makes the best edit come to life.

At the same time, picture editors will show the edit in progress to AME Thom McGuire, or Director of Photography John Scanlan, or both. On mayor photo-driven projects Scanlan and McGuire act as supervising picture editors and will require to see the edit, but in most occasions editors will approach them for their feedback. "We usually come to Scanlan or McGuire for their opinion on a particular edit. While we are not obligated to consult them on all our edits, it never hurts to hear what they have to say. They are both good picture editors and it can only help the final product," says Bruce Moyer.

During observations, printouts of a particular edit would be displayed outside McGuire's office and Scanlan and McGuire would gather with several editors and give their opinions on the choices made. Edits are usually done by consensus between several editors, photographers and occasionally reporters or designers. Rather than have just one person work on the final edit, picture editors test their choices by asking around for feedback.

Moyer explains that during the final editing stage, he will have a clear idea of how many pictures he can include in an edit. He is aware of how much space they will have to work with and he has already read the story's text and know its size. If editors feel that they need extra space for pictures, either McGuire or Scanlan will negotiate with other top section editors to reach an agreement, because these decisions affect other aspects of newspaper work such as advertising or production costs.

After editors decide on an edit, they will work together with a designer for picture placement on the pages. Again, every editor has his or her own particular style in dealing with designers. Some, like Bruce Moyer and JoEllen Black are more hands-on and literally work together with designers to produce a layout for a picture-driven project. Others, like Stephanie Heisler will indicate picture play and suggest an approach if she has one, but will mostly let the designers "do what they do best," she says.

Whatever their approach, editors are expected to oversee photo use in a particular project layout and no project will be published without a picture editor sign off on a layout. But again, layout is a cooperative effort between designers and picture editors. They both work together and brainstorm for better solutions to display a story.

These are broad descriptions of general work routines that occur in The Courant's photo department. As Bruce Moyer previously described, these routines are not exact science. People follow intuitively a set of guidelines in place. These guidelines are embedded in the newsroom's culture and have been assimilated by their journalists. This explains why they work fairly seamlessly. Procedures are not strictly defined and there is no formal script that people follow step by step to complete a project. Work routines are based more in teamwork and discussion rather than rigid instructions. Trust and respect for each other's abilities and talents drives this newsroom to work together.

CONCLUSIONS

The Hartford Courant's particular set of work routines has paid off over time since the first changes were made in the early and mid-80s. Their efforts in modernizing their newsroom operations and improving use of visuals have delivered repeated recognition in photography and design competitions in the United States, such as the Pictures of the Year contest and SND's Best of Newspaper Design.

It is then justifiable to examine their work routines in visual journalism as an example for other newspaper to follow. One should understand that most of these routines are specific to their case. Still, general guidelines are applicable to other situations.

Both AME Thom McGuire and Director of Photography John Scanlan agree that support from the newspaper's top management is perhaps the most important factor in applying their view of news photography to The Hartford Courant. In turn, they are responsible for convincing top management of the added value of superior news visuals by constantly delivering quality photography. Obviously, it is the paper's seasoned photography

department that constantly produces superior documentary projects and images for the paper each day. Staff members Brad Clift, Michael Kudas and Rick Hartford all believe that a true photojournalist continuously strives to produce his or her own projects. This culture inside the photo department pushes staffers to always look for ideas that translates to picture projects. It also raises the bar in their photography standards.

This idea on the importance of management support is also shared by Dan Habib, picture editor at The Concord Monitor (Concord, New Hampshire), and Peter Cross, director of Photography at The Palm Beach Post (West Palm Beach, Florida). In general, top management support means that the photography departments will have voice in the newsroom on how their efforts in news coverage can be more effective. It means that section editors will be receptive to the photo department's needs to produce superior visuals. It also means that reporters and editors will respect photography and see it as content rather than accessories.

Throughout the years that The Hartford Courant implemented changes in their visual departments, newsroom culture toward the value of visuals also changed. Reporters at this paper now understand that photos with content will only enhance their story's impact. And they act accordingly when they work with the photo department. Writers are receptive to suggestions that origination picture editors make when they submit photo requests and they work their best to accommodate the photographers' needs when they work on a particular story.

This newsroom culture also understands that news photography is time-intensive. Reporters and editors know that photographic moments happen at a different pace and are willing to give photographers enough time to work their assignments.

Again, these facts were confirmed by Habib and Cross at their corresponding papers. Habib mentioned that Concord Monitors reporters appreciate what photos do for their stories, and talk constantly with him to write helpful photo requests. Cross described a similar situation at The Palm Beach Post. Both department heads confirmed that their photographers are allowed enough time to work on their assignments. Photographers at both

papers are given no more than two assignments per day on an average day. The same situation happens at The Courant.

Editors at The Courant understand the difference in approach in covering news that visual and non-visual journalists use. And their photo department created a position that understands these differences and works to reconcile them. The origination picture editor position is in charge of doing the visual thinking for writers and word editors. The Courant's success in making word and visual journalists work together perhaps lies in their attempt to work around those differences, rather than being confrontational about them. As picture editor Toni Kellar explains, a picture editor or a photographer can't blame a writer for not thinking visually.

In general, understanding the differences in how visual and non-visual journalists work is a key step towards better teamwork between departments. Teamwork, as explained by authors Mario García and Daryl Moen, will more frequently give better results in news work. These routines at The Courant promote teamwork between journalists, as it is evident by the number of meetings and communication efforts as they work on news packages and projects.

The Courant's photo use is proof that editors work as hard originating visual projects as they do in producing them. Throughout their changes in modernizing their operations they created more picture editor positions and that helped improve the paper's overall presentation. Picture editors oversee the generation of visuals from beginning to end. Editors work with designers to pair and display photographs in the best way possible. A-1 picture editor Bill Sikes and Zones editor David Grewe sign off on final layouts every day before the pages are sent to the press. In features, Bruce Moyer and JoEllen Black work closely with designers on photo-driven layouts. Thom McGuire and John Scanlan will have a final word on each of these projects before they are sent to the press.

The Courant, as well as the Concord Monitor and The Palm Beach Post have the same kind of control over the generation and use of pictures before publication. At the Post, a paper slightly smaller in circulation than The Courant, they work with the same number of picture editors that care for picture generation and use. The Concord Monitor is a

considerably smaller operation than these two papers, so photo editor Dan Habib works as the only supervisor of picture use. Yet he still manages to make final recommendations on A-section news pages, and designs the picture pages himself of their photo-driven projects.

As far as reporters' attitudes towards photography work at The Hartford Courant, they appreciate the professionalism and the quality of the visuals as a general rule. AME for News Bernie Davidow, who has work for the paper for 21 years says that writers agree on the added value that good photography brings to stories and projects.

Davidow believes that despite the changes in attitudes toward the photography department and their work, some aspects of their working relationships need to improve. This editor sees a certain resentment from writers when they do not participate fully in the picture editing process of certain stories. Writers feel that the photo edits should be closer to their vision of the story, but sometimes the photos stray from that vision, Davidow points out. "Sometimes reporters get frustrated because they get little chance to question a photo edit," he says. "Writers feel that photographers will favor photos that 'glitter' over photos that are closer to the story."

Although Davidow admits that these discrepancies happen rarely, he sees the need to work on cultivating closer working relationships between writers and photographers. In fact, Davidow's point is valid since during observation periods only once did the researcher get a chance to speak with a writer about a specific story. Most of the information for a story is transmitted via photo request. Usually these photo request forms have enough information for photographers to get a feel for the story, but direct conversation gives both journalists the chance to discuss the story.

Davidow believes that solid working relationships between writers and photographers produce the best news packages because both parts share information and helps them produce a more complete package. "Photographers and writers should talk more," says Davidow. They should all be involved early in the process and make them feel they are involved.

Observing The Hartford Courant's newsroom at work is has given the researcher a

glimpse of how team work helps print journalists produce better work. The Courant's journalists believe that they can work together, while still having differences of opinions. They concentrate on giving the best presentation they can and question every decision each team member makes without making it a personal issue. It is true that this newspaper has very talented photojournalists in their department staff, but it how they combine their talents with what good writers and designers do that makes it even better.

CHANGES AT LA NACIÓN. A PROPOSAL.

The case study at The Hartford Courant's photo department was done with the purpose of identifying general work routines that contribute in the creation of visually-driven content. These work routines could later be adapted to other newsrooms that strive to improve their visuals, such as La Nación in Costa Rica.

Currently at La Nación, one could say that news photographs are not considered content and staff photographers are not considered visual journalists. With little exceptions, photographs are arbitrarily cropped and placed on a layout and staff photographers generate no content on their own. But the paper recently has made efforts to reverse this situation. A recent redesign implemented in August of 2001 has steered La Nación toward a more visual way of presenting news. Moreover, content from the features sections is put together using a version of the *Maestro* approach since the creation of *Tiempo Libre*, La Nación's entertainment magazine in 1998. Teamwork as a work routine is slowly being established in the features departments.

While there is evidence of improvement in the use of visuals, there is still much to be done. To date, La Nación's situation seems favorable to implement changes in the photo department concerning image production for the news, sports and feature sections. After completion of my master's degree in journalism, I will return to work for La Nación hoping to implement several changes in our photo department. This is an overview of the areas where changes could be made.

- **Photography use supervision:** Visual editor should participate in and have a say in decisions on image selections, crops and picture pairing and placement.
- **Photo assignment editing:** requests should be prioritized and edited based on news value together with visual potential, instead of assigning and shooting all photo requests.
- **Journalistic contribution:** staff photographers should be more involved in news gathering and presentation by generating their own projects, rather than just servicing with images other newsroom sections.
- In each general area, more specific changes could be implemented as follows:
- **Photography use.**
 - News photographs should be treated as content. Alterations on news images such as distortions, knockouts or digital manipulation should be avoided completely. Text over news photographs should be restricted.
 - News editors and designers should be educated on the value of news photographs as content and the integrity of the information in a specific image crop.
 - Illustration photography accompanying news stories should never emulate real-life situations, leaving the reader to decide if the photograph is documentary or not. In no way should news situations be manipulated to fit a previsualized photo idea.
 - Image pairing should be considered as a storytelling device, rather than planning for the single-image edit in all newspaper sections. The visual editor and the designers should work closely together to choose and display images that create meaning and information rather than redundancy.
 - If needed, a new picture editor position should be created to guarantee proper use of images in the paper. This position should be the visual equivalent of a night news editor and should be allowed to proof and sign off on layouts.

• **Assignment editing**

- Reporters should be educated on the value of news photographs as content and should be encouraged to work together with photographers in early-stage planning and reporting of stories and projects.
- Photo requests should be edited for visual impact. Reporters should provide the picture editor with enough information on the request to allow him or her to prioritize which assignments have greater image potential.
- Photographers should be allowed enough time to work on a specific assignment with visual potential, as well as traveling time between each task. On average, two or three assignments per day should be enough during a regular work day.
- A position should be created in the photo department to ensure efficient use of photographers as a resource, editing photo requests. This position should also aid reporters in considering visual reporting to enhance the story.
- Visual journalists should be educated on how to work with reporters and should not expect or demand writers to think visually.

• **Journalistic contribution**

- Today, photographers at La Nación work servicing the needs of reporters and news editors. Although technically proficient, staffers lack journalistic training to produce self-generated photo stories for the newspaper. Photographers should educate themselves in basic reporting and writing skills as a start in becoming true photojournalists.
- Photographers should write their own captions and be responsible for gathering all pertinent information while shooting.
- Photographers should participate together with writers and editors in early planning of weekend news projects, rather than having big projects scheduled just as regular assignments.
- Photographers should be encouraged to visually explore stories or topics and

produce photo-driven packages. The photo editor should work with designers and section editors to allow photo-driven packages to be published on a regular basis.

- The success of these changes depend on a fundamental shift in the newsroom culture concerning the role of visuals in print journalism. As observed at The Hartford Courant, support from top management is key in achieving these goals over time. As DOP John Scanlan said in an interview “without support from top management, it would be like pushing a rock up a hill,” referring to incorporating changes in newsroom culture.
- At La Nación, changes should first be supported by editor-in-chief Eduardo Ulibarri, as well as all the top news editors. If top editors believe that these modifications can benefit the paper in any way, they will be more open to enforce them. To achieve these changes, I plan to make a series of presentations to these editors explaining how newspapers such as The Hartford Courant and The Concord Monitor work on publishing visually-driven news projects. This presentations will include observations from the case study at The Hartford Courant, as well several clips from both papers.
- With these presentations I plan to show editors the direction our paper could take in using visuals. But there is a need to constantly educate both editors and reporters on the nature of documentary photography in newspapers. To successfully undergo such changes in the newsroom, it is important that every participant understand what these changes are going to be and why are we doing them.
- But changes cannot only come imposed from top to bottom. I also plan to show editors and photographers how to produce photo-driven projects by working myself on several stories that I plan to shoot, edit (with the help of picture editor Mariano Matamoros and Graphics editor Gustavo Marín) and design them for publication.
- Once back in Costa Rica and to implement some of the general guidelines learned from the case study at The Courant, I first would have to do an evaluation at La Nación, to identify the photo department’s current work routines and how they compare with the tentative goals that sprung from this master’s project. It will be only after this evaluation is

made and the conversations with editor-in-chief Ulibarri that a definitive list of goals can be established.

- My role at La Nación should be split between a consultant position advising photographers, photo editors, section editors and designers on improving visual content for the paper; and a staff photographer working on regular assignments and long-term photo projects. During the first six to twelve months I would divide my work week saving two days to work as a consultant and the rest as a shooter. This same schedule proved to be effective enough at The Hartford Courant while doing the case study.
- I feel confident that with the knowledge in photography, design and newspaper management gained at The Missouri School of Journalism I would best serve our newspaper working as the equivalent of an assistant managing editor in graphics and photography. But regardless of title or job description, my real objective as I return to work for La Nación is to bring our photography department up to the same journalism standards of the editorial sections of our newspaper.

JOURNAL ENTRY 1

During the 11 years of work at The Hartford Courant, I kept a weekly journal of my activities and I am in the final stages of writing it every Monday. This is a requirement that recognizes the journalistic effort of the professional reporter.

WEEK OF SEPT. 3-7

I'm just halfway through my first day here at the Hartford Courant. This first week I will be learning the basics in the workings of the newspaper, and getting to know the key players in the photo department. In the next few days I will make a couple of ride-alongs with photographers, attend budget meetings, and at the same time get all the internal paperwork done.

I plan to get a basic history of the Courant and a diagram of the current journal structure as background information for the first part of the project.

Still to work out all the details of my shifts as a shooter. I will possibly get a chance to do some photo editing too.

I'm planning to work for the photo department 4 days a week and save one for observations for my research component. I can be flexible, though.

I'll start working on a tentative schedule and share it with you in the upcoming days.

WEEK OF SEPT. 10-14

(World Trade Center attacked and destroyed by terrorists on 9-11-01)

Well, I guess right now I am at the second best place for a photojournalist student could ever wish to be right now.

I think I've learned more about how to tackle huge developing stories in 24 hours than in the past year.

APPENDIX

JOURNAL ENTRIES.

During the 13 weeks of work at The Hartford Courant, I kept a weekly journal of my activities that I sent to the committee members every Monday. This is a requirement that accompanies the journalistic effort of the professional component.

WEEK OF SEPT. 3-7

I'm just halfway through my first day here at the Hartford Courant. This first week I will be learning the basics in the workings of the newspaper, and getting to know the key players in the photo department. In the next few days I will make a couple of ride-alongs with photographers, attend budget meetings, and at the same time get all the internal paperwork done.

I plan to get a basic history of the Courant and a diagram of the current internal structure as background information for the first part of the project.

Still to work out all the details of my shifts as a shooter. I will possibly get a chance to do some photo editing too.

I'm planning to work for the photo department 4 days a week and save one for observations for my research component. I can be flexible, though.

I'll start working on a tentative schedule and share it with you in the upcoming days.

WEEK OF SEPT. 10-14

(World Trade Center attacked and destroyed by terrorists on 9-11-01)

Well, I guess right now I am at the second best place for a photojournalist student could ever wish to be right now.

I think I've learned more about how to tackle huge developing stories in the last 24 hours than in the past year.

Obviously, this upsets my initial plan for this week. I haven't had a chance to meet with McGuire and lay out a plan for me to start shooting for the Courant. So for now, I am just myself useful and taking a lot of notes. I've been allowed to sit at the desk, observe planning meetings and brought in to photo department planning huddles.

I guess I will keep doing so until this whole mess calms down.

More updates to come.

WEEK OF SEPT. 17-21

Things have settled down here at the Courant newsroom. People are slowly trying to get things back to normal. In the photo department, efforts have shifted from the initial coverage of the NYC terrorist attack to deeper research for interesting angles and story ideas that appeal more to the Connecticut readership.

On Monday, we had a second brainstorming session where people just tossed out some ideas on where the photo coverage should go. Interesting here is the fact that the photo department works parallel with reporters in coming up with story ideas. They are not waiting for them to hand over the photo requests to get things going. It's almost like the photo department works on it's own and still handles requests from reporters.

I contributed with some ideas, but nothing really mind-blowing.

I managed to get out and shoot some assignments on Tuesday, Wednesday and Thursday. My first picture ran huge (six columns!) on Tuesday, Sept. 18. Toni Kellar, one of the origination editors, came back from her vacation and I took the opportunity to tell her that if she needed additional help with shooting, she could count on me. This was a good move; I am slowly getting some assignments. But I am still not thought of as a shooting intern.

I find myself constantly reminding people that I am basically a shooting intern

and they can give me whatever assignment they need, but opportunities to get assignments come slow. I've tried to come up with my own story ideas to get something going, but so far I've found nothing worth working on. Hartford is a tough town to figure out and I'm still finding my way around.

Fortunately on Thursday evening, I had a talk with features picture editor JoEllen Black and she thought some of my non-NYC story ideas were interesting. She also said that she would meet with the feature writers so I could start working with them on some projects.

I find it hard to get myself where the "action" is. Most efforts in the newsroom are still concentrated on the NYC story and it's hard to include yourself in the picture editors' plans. They seem to work well without more shooters. I think, for now, getting involved in feature projects could very well be a good opportunity to get some work in the paper, since every single shooter is trying to get down to NYC.

I am working on a couple of story ideas. I might have something interesting by next week. No shooting yet.

On my observations, I interviewed Thom McGuire about his managing philosophy and his role in the photo department. Coming up, AME Christine Drury's duties as a design director and her relationship with the photo department.

WEEK OF 24-28

This week I savored what's it like to be a staff photographer at the Hartford Courant. I was given the chance to shoot a couple of assignments every day during the past week. The routine has helped me get more familiar with downtown Hartford and the surrounding areas. While these assignments were not opportunities for award-winning photography, I guess the interaction with subjects gives me more chances of finding good

stories. I've been working hard on trying to find photo story ideas to make more in-depth projects, but nothing really stands out for the moment.

I do appreciate editors here expecting me to spend at least a couple of hours working an assignment. That gives me a chance to use the documentary approach when photographing an assignment. I had to photograph an army recruiter to provide photos for a commentary piece. I knew that it was going to be just one photograph, and I had the option to produce a portrait and get it done in 30 minutes. But I decided to stick around with Sergeant Kelly Greene to watch him work on the streets. When I arrived at his office, he seemed a little reluctant to have a photographer hanging out with him while, in his words, "he did nothing." I explained to him that the more time I spend working on an assignment, the more chances I have of making good pictures, even if he was "doing nothing."

I ended up staying an hour and a half. I made some decent pictures and picture editor Bruce Moyer was satisfied with my job. In the end, a not-so-exiting picture ran three columns wide. But it did give me the chance to inquire about the possibility to do an essay on basic training in Connecticut Army stations. So today (Monday, Oct. 1) I will meet with Sgt. Greene once more to watch some videos and study possibilities for a small project.

I am also working on another project idea about Tango dancing. A few months back, photographer Jay Clendenin did photos for a column about tango lessons in West Hartford's civic center. I got curious about it and met with the instructor Jaime Hernández.

We talked for an hour about his passion for tango and what the dance is all about. He described tango as a psychological dance. "It's all about the attitude," he said. So I'm trying to put this psychology of dance on film. It's been hard to work on

this, because of awful light conditions every time I go shoot the Tango lessons. I'll keep working on it.

This week I had my share of spot news too. There was a fire in downtown Hartford and I, after shooting one assignment and feature-hunt all morning, decided to go and take a swing at spot news photography. Photographer Bob McDonnell and I were the first photographers on the scene and I tried to make interesting shots of people's reactions to the thick black smoke coming out of Hartford's civic center building and the whole commotion of the scene, while Bob got a vantage point up high in a nearby building. After being pushed farther back by police, I made a picture that I am pretty happy with. Unfortunately, I am competing against one of the best photo staffs in the United States for space, and I my picture did not run.

I appreciate the feedback I get from editors when I bring back film for them to show. Some of them, like picture editor David Grewe, are very detailed in giving feedback. Others are not. But shooting regular assignments gives me the chance to engage in these conversations.

WEEK OF OCT. 1-5

I've decided to divide my week in 4 days of shooting and a day for observation and interviewing. I guess that way I can get the best of my time here at the Courant. So far, Monday seems to be a good day for sitting down and talking to people in the newsroom.

I haven't had a chance to do formal observations of stories in the making, because the ongoing story of the WTC terrorist attacks has changed the way things normally run at the Hartford Courant. Projects to be published have been postponed, Thom McGuire and John Scanlan have been pushing photographers to look for story

ideas for the ongoing story, shooters have been going down to New York for different reasons. I get a sense that this is not the Hartford Courant's normal way to approach picture-driven projects.

Still, I've tried to get some work done. I did some informal interviews with photographers Rick Hartford and Michael Kudas on researching story ideas.

We had a talk about this last Monday. I basically inquired about how they usually find stories and how often they engage in this activity. From our talk I guess the lessons learned are: 1. Not every shooter at the Courant feels the need to engage in their personal project (meaning self-generated photo projects). 2. The ones that do, feel a great deal of satisfaction in coming up with their own ideas; it gives them a sense of independence, freedom and pride. 3. There is no proper procedure in story idea research, but as general guidelines Kudas and Hartford mentioned being well informed (a consumer of news and information) is a key step. 4. Becoming a specialist in an area of your interest usually opens doors to interesting story possibilities. 5. A well-thought, well-written project proposal is the one key element that will make editors give your project a green light.

Picture editor Jo Ellen Black gave me my first chance at a multiple-picture story. I've been working for the last couple of days on documenting Sujit Singh Nuvela, a young Sikh-American for a story on how he tries to balance his heritage with an American lifestyle. I've tried to work this story in the best way possible, but I haven't shot anything that I really like (so far). I came to photograph Sujit at a less than perfect time in his life and this makes it hard. Today, I will be going back to his house to look for more meaningful pictures.

I must say that doing daily work as an intern and trying to come up with my own photo project is no easy task. I've tried hard to find something that generates some

excitement with the picture editors, but so far I've come empty-handed. The tango dancing idea is still in the early stages. I just don't see it happening for now. But I'm still working on it.

Hopefully, I'll be shooting more and more and I'm confident that I will find a good story in the process.

WEEK OF OCT. 8-12

My routine here at the Courant has been established pretty well. I'm usually shooting two assignments per day, Tuesday to Friday. I am still to get some more challenging assignments yet, but I feel that I am doing a good job on the ones that I've shot. I like the fact that I can have as much time as I need to work on a particular assignment, so I can work the documentary approach. I have the option to reschedule an assignment for a better time, if it means there are better chances of getting more meaningful photos.

This is fairly different than the way I used to work assignments at La Nación. Because almost all of La Nación's photo assignments were "live" meaning that they were going to be used on the paper the next day, there was not too much time to work on or around a particular shoot. Plus Here is where you appreciate the job of an origination editor. From what I've seen, the origination editor's job is to work with reporters to come up with the best way to shoot a particular assignment, as well as coming up with possible photo opportunities and communicate them to the main desk. The origination editor chooses the best time and place to shoot an assignment, based on the information given by reporters. "For the most part, (origination) picture editors are here to say NO," Thom McGuire tells me about handling photo requests.

The editors weed-out requests that have little visual potential so shooters can have more time to work on

those that have more potential. They also work with writers to look for better photo opportunities than the ones suggested by the writers. In brief, origination editors serve as links between non-visual journalists and photographers to plan and produce photographs for a story or project.

La Nación has no position of this sort. Photo requests are shot based on photographers' availability and not on visual potential. Thus, we ended up shooting up to seven assignments per day and seeing only two or three pictures in the paper the next day.

During this past week I worked with picture editor Jo Ellen Black on a story that I shot about an American Sikh. I tried to shoot it in a way that would show this young man being a regular American college student, while also respecting his traditions and religion. I got some interesting photographs, but I feel that I could have gotten some more meaningful photos if I had more time. That pretty much shows that even at the Hartford Courant, some assignments have to suffer due to lack of planning.

They gave me this assignment in a time where Sujit Sing (my subject) had to study for mid-term exams. His daily routine was different than normal, and that played against my work.

Still, my pictures ended up on the section front. I am planning on interviewing photographer Brad Clift, who is working on a long-term project on Bosnian immigrants. I will also try to follow the whole process once he is done shooting so I can see how he works with picture editors and designers to finish this story.

WEEK OF OCT. 15 - 19.

I have more things to write about that are coming up than the ones that

happened in the past week.

My performance as a photographer, I am happy to say, is good. I manage to come up with good photos, whether it is on a scheduled assignment or hunting for features. My photos are not amazing, award-winning material. But it is good enough for the paper. Some of the staff shooters have approached me and told me I'm doing a good job. So I guess my experience here has helped me become an overall better shooter. I plan to have a critique session with Thom McGuire so we can go over my work and get some feedback from him. We've tried to schedule a meeting a couple of times, but something gets in the way. It looks like today (Monday, Oct. 22) is going to happen.

I believe that improving my skills, as a shooter is one huge benefit I get from working at a paper like this. I'm glad I could make it here!

I am still working on getting a story to shoot. All the other ideas I've been working on fell apart halfway through the project. For the tango photo essay, lighting conditions were always bad. I couldn't get the access I needed to do a story on young recruits going to basic training.

Now I am working on fox hunting events they do in Litchfield County (Northwestern Connecticut). I'm still looking to get permission to shoot one of those events, but it looks a lot more promising.

This is a little discouraging, but I still have hopes to find a story for myself. It is really hard to come up with something meaningful without knowing the place you work really well. I believe that only after interacting with members of a community for a long period of time is when you start getting good story ideas more often. For now, I will rely on editors Bruce Moyer and Jo Ellen Black to help me get my hands on those longer-term projects.

I've managed to spend a little time observing editor Toni Kellar at work, and I plan to do some observations on A1 editor Stephanie Heisler and Zone editor Bill Sikes. These prove to be a bit of a challenge because I get the feeling that most of the important conversations happen over the phone. I'll keep up with it and see what I can get.

Photographer Brad Clift is finishing up a project he is shooting about Bosnian refugees here in Hartford. I plan to be there when they start working on the edit and coordinating with designers and editors.

WEEK OF OCT. 22-26.

I'm more comfortable with the routine around the paper. I feel like I can tackle any assignment they give me with no problems. I've been doing quite a few feature-hunting assignments and I've managed to come with decent results. It is the same with photo assignments. Overall, I am pleased with my performance.

I took the time to schedule a couple of critique sessions with Thom McGuire and John Scanlan so we could review my work published at the Courant. Both McGuire and Scanlan were pleased with my shooting style and encouraged me to keep looking for a story to shoot. McGuire insists that I have really good visual storytelling skills and that he would like it very much if I could shoot a couple of projects for the paper. So, as to not disappoint, I actually found a story to work on. It is a feel-good kind of story of a farmer/rock musician that sings to kids and educates them about farming issues, and is working on a cable access show that will air in mid-November. So I will start shooting this project tomorrow.

I am happy about this, because it is an idea I came up with (as opposed to having someone give me a story to shoot). People here seem open to my ideas, and that gives me better confidence in pitching story projects.

It will be interesting to experience shooting regular assignments and work on a photo project at the same time. In the previous weeks, I learned that it is no easy task to shoot regular assignments and research possible story ideas. I believe that the next step will be challenging as well.

In the research component department, I scheduled some time to watch photographer Brad Clift and editor Stephanie Heisler work on Brad's latest project on the Bosnian community of Hartford. I already talked to Brad about my ideas and he was very helpful with it.

I managed to begin the interviews with photo editors of other newspapers as well. Peter Cross, director of photography at the Palm Beach Post, gave me some time to work on my questionnaire and answered two of the 5 questions that I prepared. I plan to contact Dan Habib, from the Concord Monitor, as my second photo director for my research during this week.

WEEK OF OCT. 29 - NOV. 2.

Things are moving quickly this week in the photo story department. After weeks of trying to find a story to shoot, I managed to start working on two this past week. The first one is about a full-time farmer who is also a rock musician and plays children songs to educate second-graders about farming and farming issues. Rick Ouellette, a.k.a. "Farmer Rick," is currently working on public access T.V. show that will air some time in late November. I hope to shoot a story about this person that loves farming and music and uses it to educate children about the importance of the farming profession, taking it as far as doing a T.V. show about farming.

The other one is about a community in Millis, Massachusetts, where close to 200 sikhs live. Now the interesting thing is that they are Western sikhs (caucasians plus one

african-american). They all live in the same apartment complex, have Yoga center where they teach classes to the locals and basically combine their unique spiritual life with everyday western-style life: have jobs, go to school, go shopping, etc.

With this piece I hope to give readers a glimpse of what sikhism is about and show what life is like in a community like this one.

I'm working with two different editors on these stories: David Grewe and JoEllen Black. The process of starting a photo-driven project is pretty straightforward: you have an idea, you talk with an editor who you feel comfortable working with and together decide if it has visual potential. Once there is a story to be told, the picture editor bounces the project idea with a section editor, who will then assign a reporter to it. After this (as I was told) editors will meet once again after the reporting is done and decide on photo use, story length, and design.

I've been speaking with photographer Brad Clift about his project on the Bosnian community, and observing him and picture editor Stephanie Heisler work on a final edit for the project. Stephanie told me that usually photographers pick an editor who they feel comfortable working with when they shoot a long-term project, rather than working with the corresponding section editor. On photo-driven projects, photographers have the option of working closely with designers and word editors or leaving all decisions to the picture editor. Designers will usually want and expect to work closely with a picture editor to come up with an appropriate design, rather than work on their own and showing the final product to the picture editor.

From our conversations I sense that people here are used to working as a team, they value decisions made together and, while they may not always agree on things, they respect each other's opinions and decisions made on a journalistic project.

I guess people here trust everyone else's contributions and do not take things too

personal. Differences usually arise when people work together, but journalists at The Courant have figured out a way to work around those differences rather than antagonizing with them.

While I am sure that this work system is not perfect, at least there is room for people to challenge each other's solutions and try to make things work the best way they can.

In the upcoming days I will be experiencing the whole process myself, as I work on these two stories with both picture editors and reporters.

WEEK OF NOV. 5 - NOV. 9.

I guess you could call this week the week of shooting "everything else" in newspaper photography. I started this week by going to a UConn women's basketball game with photographer Jay Clendenin for a preseason game. It has been a while since I photographed any sports, so this would be a good opportunity to get some practice. Jay was using digital equipment, so his edit would ready right after the game was over. I was shooting film, so my pictures would not be used for next day's paper. But, I think going to the game could only help me in sports photography.

I got some good action shots of the game after I processed and checked my film. I decided to give it a second shot during Friday's game. I also requested lab manager Dennis Yonan if I could have one of the spare digital bodies so I could get familiar with digital equipment. He gave me a Kodak-Nikon DCS 600 for me to use. Since then, I've been using both film and digital equipment to shoot assignments.

On Tuesday I was assigned to do a photo illustration in the studio for a features front-page story. Amazingly enough, the hardest part for me was to set up the props so I could shoot the idea that editor JoEllen Black and I had discussed. It took me half of the

day to make it work and just 45 minutes to set up lights and shoot it. The effort paid off; JoEllen and I were pleased with the results.

On Wednesday I was asked to go cover a police call about a suspicious package left in front of an abortion clinic in downtown Hartford. I arrived just in time to photograph the state police inspecting the contents of the package. It turned out to be the story of the day because similar packages were left in the doorsteps of other abortion clinics around the country. My good luck and my good timing helped me get my first front-page picture for The Courant.

On Friday I was asked if I could fill in for photographer Patrick Raycraft on a high school football game for the Sports section. I decided to choose this football game over the UConn basketball game I originally planned to shoot because I would be by myself and it seemed a little bit more of a challenge for me. It turned out to be a huge challenge and this is why: I was using digital equipment for the first time for a live assignment, under below-freezing temperatures and under very hard lighting conditions. Plus, I've never really shot any football games before. All this made me work extra hard to get decent images. Despite the adverse conditions, I managed to bring back two images that they used on Saturday's paper.

In the photo story department, I've been working hard on two story ideas of my own. One of them will be published on this week's Sunday paper. Although I wish the timing could have been better for the "Farmer Rick" story—things slowed down dramatically the week before deadline—I was happy with the images that I got. I still have to discuss one of the images that is going in the final edit with JoEllen Black, but overall I think it's going to be a good page.

The other story, about the western sikhs, is half-done. I spent the weekend in this community in Millis, MA, documenting what these people do in their daily life. I'm really

happy with the progress I'm making with this story. I have really good access and they are very open to my requests. I'm hoping to be done by next Monday, when I shoot one of the members of the community at work. He is an emergency room physician at one of Worcester's hospitals.

I am also shooting pictures for a story for Northeast magazine. Editor Bruce Moyer handed me this assignment, which is basically a series of portraits for this story. This should be published in the next two weeks.

Finally, for my research component I went to Concord, New Hampshire to interview Dan Habib. Habib is the photo editor of the Concord Monitor and he was very helpful in giving me information on how his newspaper views photography and what general guidelines apply to his situation.

I am three weeks away from finishing my stint here at The Courant. So far it has been a very positive experience. The people at this paper have all been very helpful and I've had good luck in my job as a shooter for the paper and with my observations. The countdown starts now: 3, 2, 1...

WEEKS OF NOV. 12-16 AND NOV. 19-23

During these days I managed to advance on the western sikh community story to a point where it is 75 percent done. For the past three weekends I've been driving up to Millis, Massachusetts to spend time at the community and photograph their daily activity. The first person I talked about this project here at the paper was editor David Grewe. He and I agreed to work on it, but I forgot he is the weekend picture editor and he is off on Mondays and Tuesdays. This made it pretty hard for us to communicate and for him to see my film. I showed him my film after the first weekend and he was pleased. We worked together on some possible directions I could take the next time I went down

there. Grewe is a really good picture editor, but I felt that we couldn't work very well because of different work schedules.

I kept working on my own for the next two weekends. Looking for feedback on my take, I showed my work to John Scanlan. He did an edit on my film, which by that time amounted to 22 rolls of film and 55 digital images. He was pleased with my work, but made me aware of the fact that I did not work together with a picture editor and that would be hard for them to find "a home" or a section to publish it.

My mistake. I've been interviewing editors about how they work together with photographers on photo-driven projects, yet I didn't do it myself. Fortunately, Bruce Moyer "adopted" my project and together we are working to produce a possible two-page spread with my text and photos. Moyer has been helpful to point out what I can do to complete the project. He is also eager to see me finish it before I leave. Basically he suggested a couple of angles that I should explore on my last few trips to Millis. Overall, the photo editors (Scanlan, Moyer and McGuire) that saw my pictures were pleased and encouraged me to finish it up.

I feel like I missed a lot by not having a photo editor work closely with me on this project. But I still managed to get good images and have the story go the direction I wanted it to go. One thing I learned is that communication between photographers and editors is key for anything to happen here in the photo department. If you pitch a story idea, editors then are the ones that talk with other section editors and get self-generated project budgeted for future editions. I learned that they have these procedures down that they do them almost without thinking. If you go against the work system in place, things get lost or they don't get done at all.

During this week I also worked on another story, my first for Northeast magazine. This was not a visually-driven project, but it required shooting with medium-

format equipment. I appreciated doing portrait photography and experimenting with different camera gear. I also thought that there are some cases where straight documentary-style photography is not the best way to tell a story. Sometimes a story, even if you can't do documentary photography, deserves to be told. Here at The Courant they value documentary photography and it's their first approach when they work. But they also understand that their way cannot always be the only way. As an example, Bruce Moyer is working on a project with photographer Jay Clendenin where they are using polaroids to photograph the last days of Hartford mayor Mike Peters. Clendenin worked on a series of portraits of members of a nudist resort using a view camera and 4 X 5 color reversal film. Experimenting works well in this photo department.

Early this past week, I was assigned to work on a story about local police officers and state troopers working together to crack down on drugs and guns in the city. I've already tried to work with reporter Matt Burgard on it. But on the first night we tried, policemen were not doing their rounds. I set up a second ride-along with the police department and I had the chance to spend a whole day riding in a patrol car.

I shot this assignment using digital gear. Since I've been here, I've made a point of learning all new technology that I was not familiar with. Digital gear is really not hard to master, but I've been working hard on it. The only problem I found while using it is that I cannot have more than one memory card to work with. This was inconvenient because I had to edit my take on the spot and I couldn't show picture editors my whole take. One 256 MB flash card can store 109 images, equivalent to three rolls of film. Limiting yourself just three rolls per assignment can be restrictive in the way you shoot. It's just a matter of having the right equipment and adjusting to what the new equipment does and doesn't allow you to do.

One thing I was not happy with this assignment was how the pictures ended up

in the paper. I got two interesting images and, as I was told, they were going to use them as a picture package during the Thanksgiving holidays. I was not around to see what they were working on (I probably should have if I wanted to see something different), but they used the picture I disliked buried in the A-section. That proves a sort of Murphy's Law in photojournalism: if you give two pictures to be used and there is only space for one, they will run the one the photographer likes the least.

I chose not to be here during the holidays so I could finish my report for the research component. I also chose to give myself a couple of days off because I've been working for three weeks straight between regular assignments and the western sikh community project. The days off felt good because I was starting to feel tired and I was losing interest in the story. I strongly believe that the time you spend not working is as important as the time you spend at work. It gives a needed balance in anybody's life.

WEEKS OF NOV. 23-30 TO DEC 3-7

These two last weeks of my stint at The Courant were somewhat productive. I was able to finish writing my project report. It was very helpful to be at the paper for last-minute interviews with AME./ News Bernie Davidow, and for double checking my information with editors Scanlan, Moyer, Heisler and AME / Photo Thom McGuire. I spent the last days of November writing so I could have the report sent to Columbia before I left on Dec. 7.

I did not pick up any assignments during those days. During my stay, unless I reminded picture editors that I was available for next day they would not give me any assignments. This worked well on the last few days of my stint, but for other days I wished I didn't have to do it. This perhaps was one of the few shortcomings I had during my stay at The Courant. Since I was not doing a formal shooting internship, it was

probably hard for editors to know exactly why I was there and when I was available. It took quite some time for picture editors to understand what I was doing for my project. I should have been more insistent on my plans, but I don't consider this a really negative thing. I feel I work better when I have a schedule to work on, rather than leaving me to plan at my will.

Once I sent draft versions of my projects back to Columbia, I was able to go back and shoot for one last week. It felt good to be able to concentrate again on photography. The last week –Dec. 3-Dec. 7– I managed to wrap up my project on the Sikh community in Millis. It was a very good thing that one of my subjects was willing to help me finish my story by calling me to schedule one last meeting. I was then able to photograph Sham Rang Singh at home, spending time with his family and taking care of his errands. It felt good to develop such a relationship with a subject for a story, where they are really motivated to work with you. This has been the first time where I've been called by a subject telling me what they plan to do on an afternoon and inviting me to come along, because they understand the kind of things I want to photograph.

The last meeting with Sham Rang and his family was very productive. I managed to make more intimate photographs of genuine moments in someone's life. From that Monday shoot, two additional pictures made it to the final edit. It was definitely worth it going back to Millis one last time.

After I finished shooting, sat one last time with editor Bruce Moyer for the final edit. As I mentioned before, Moyer "adopted" my project and pushed me hard to finish it before I left. He saw my selects, asked for my film and went over it once again to see if there were any more frames worth considering. Moyer, I think, is very thorough as he edits. He is practical and quick, which I liked. I wished I had more time to work on the Sikh project so to perfect it, but for the period of time I worked on it I believe I did a good

job.

The edit was down to nine images, which I later toned and captioned. Moyer also asked me to write a small 20-inch story to accompany my photos. This was perhaps the biggest challenge, since I don't consider myself a good writer... not even in my native language. But I gave it my best and wrote the text in one day. It was all up to Bruce Moyer to find space for my story on the next issue of Northeast. I later found out that the story would run on Dec. 16 as a single-page package with 4 photos with text. I was sorry to hear that all my project was condensed to what I shot on the last three days that I worked on it. I felt bad for Jagan Nat Singh and his family who were also very willing to work with me for the story, but never got to see their pictures on the paper.

It also proves that if I as a photographer want to see things done a certain way, I would have needed to get more involved in the editing process. You cannot abandon your project at the last and probably the most important phase of the project, otherwise your project can turn into something you just did not expect to see. I trust the picture editors at The Courant and their skills and abilities, but a picture editor cannot reproduce a scenario from a story unless the photographer is constantly supervising the edit and layout. If I had more weeks to work at The Courant, I would have asked for more space to see all nine photos from the final edit published in Northeast. I just ran out of time.

As I was finishing the Sikh project, I managed to pick up one last assignment for the daily paper. It was a story on a middle school's band who was putting together a performance in response to the September 11 attacks. I was sent to photograph the kids during a morning rehearsal. Unfortunately, I got lost on the way and was late. They practiced for only 15 more minutes after I arrived, which was definitely not enough time to work the situation. Not satisfied with what I had, I asked if there were any other angles I could work on for the story. Fortunately I was able to explore other angles that

were even better to photograph than the band practicing. I felt I was responsible for not being there on time and it was up to me to bring something back to the paper. My inquiries paid off.

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